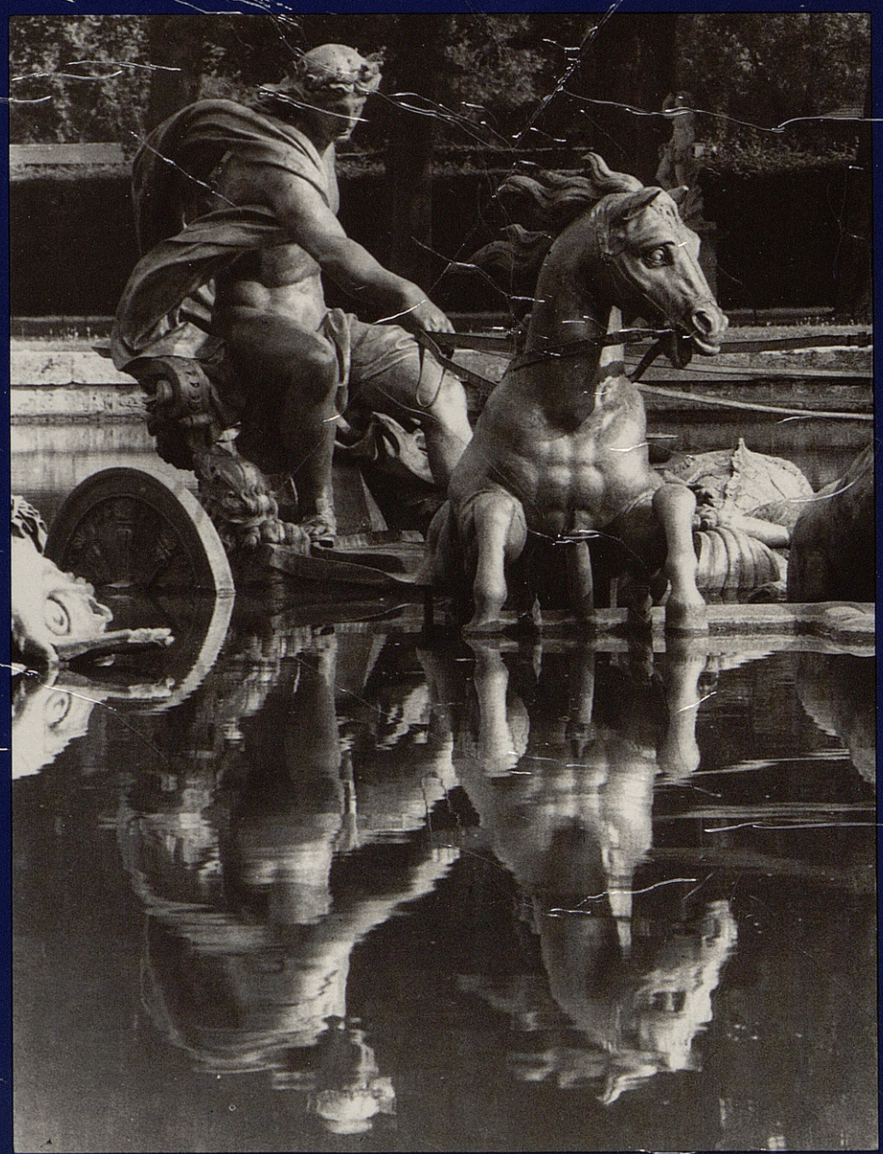
FRENCH SCULPTORS

of the 17th and 18th centuries

The reign of Louis XIV



Illustrated Catalogue

Vol. III: M — Z

FRANÇOIS SOUCHAL

CASSIRER

F. SOUCHAL

FRENCH SCULPTORS

The reign of Louis XIV

* * *

M—Z

CASSIRER

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by
FRANÇOIS SOUCHAL

Vol. III

M–Z

This is the third volume (M–Z) of Professor Souchal's monumental work on French sculptors working during the reign of Louis XIV. Like volumes I and II, the third volume has over 1,000 black and white illustrations, many of the photos having been especially taken for this purpose. All extant works are illustrated, lost works are represented by drawings and engravings. The three volumes deal with 106 artists, providing a complete panorama of French sculpture of the period. Among those included in Volume III are the Marsy brothers, Puget, Tuby and Van Clève.

Professor François Souchal, formerly Conservator at the Archives Nationales, then at the Musées Nationaux, now holds the chair of Art History at the University of Lille. He has established himself as an authority on the sculpture of the last centuries of the Ancien Régime with his fundamental works on the sculptor-family Slodtz and on the Coustou brothers and with numerous other articles and contributions. His splendid work will remain an inexhaustible source of documentation and information.

continued on back flap

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LES MAGNIER

Brisset

Pierre Magnier (†1644) *Sculptor* *m.* Marie Brisset (†1654)

Marie Brisset *m.* [illegible] Maigret *Joiner*

Pierre Magnier the elder (1625-ca. 1688) *Painter–Sculptor* *m.* Marguerite Letellier

Henri Mag[illegible] (1637–16[illegible]) *Sculpto[illegible]*

Convers

Pierre Convers *Mason*

Philibert Convers *Architect*

[illegible]eude [illegible]burgh)

Philippe Magnier (1648–1715) *Sculptor to the King* *m.* Catherine Convers

Jeanne Magnier *m.* André Pollette *Painter*

[illegible]le [illegible]ie

Catherine Magnier *m.* Jean de Lamotte (†1738) *Intendant and Premier Commis des Bât. du Roi*

Pierre Magnier (*b.* 1690)

Philippe-Robert de Lamotte *Intendant général des Bât. du Roi*

Jean-François de Lamotte *Secrétaire ord. des Bât. du Roi*

Catherine-Angelique de Lamotte (1711–1802) —— *m.* ——

Ange-Antoine Gabriel (1735–1781) *Architect to the King*

Anne Magnier *m.* Nicolas Delavoye *Sculptor*

Pierre Magnier the younger (*b.* 1627) *Sculptor*

LES GABRIEL

Jacques I Gabriel *Architect* in Argentan

[illegible]acques II Gabriel (*b.* 1605) *Architect* in Touraine

[illegible]acques IV Gabriel (†1686) *Architect in ord. to the King*

[illegible]ques V Gabriel (1666–1742) *First Architect to the King*

Ange-Jacques Gabriel (1698–1782) *First Architect to the King*

LES BARROIS

Jean Barrois *m.* Geneviève Prévost *Joiner*

Claude Barrois *Joiner and Sculptor* *m.* 1635 Charlotte Du Castel (†1659)

Louis Barrois *Joiner* (†1663) *m.* Madeleine Arnoult

Bonnaventure Barrois *Painter–Sculptor* *m.* 1641 Marie Martel

Chaumont

m. Marie Barrois

François Barrois (1656–1726) *Sculptor to the King*

Bonnaventure Barrois (†1727) *Sculptor* *m.* 1678 Antoinette de Chaumont

Catherine de Chaumont *m.* Christophe Guerrier *Sculptor*

Cornelius Vannerven *Architect*

Suzanne Barrois *m.* Toussaint Bonneval *Sculptor*

Anne-Madeleine Barrois *m.* Jean Lefevre

Bonnaventure Barrois *Sculptor* *m.* Suzanne Darnelle widow of Michel Régnier *Sculptor*

Jean-Baptiste Vannerven *Sculptor* —— *m.* —— Marie-Madeleine Lefevre

LEMARTIN

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Alexye Noël 1) —— *m.* —— 2) Jeanne-Françoise Durant

Laurent Martin (1676–1726) *Painter* *m.* Marie-Catherine Lecomte

Pierre-Alexandre Martin (1688–1744) *Libraire*

[illegible]n [illegible]née

Jacques-François Martin (†1770) *Sculptor*

Marie-Jeanne M. *m.* Jean-Nicolas Spayement *Landscape painter*

Geneviève M. *m.* Ch.-Etienne Genevoy *Ingenieur to the King*

m.

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Paule-Elisabeth Courtonne (†1773)

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Tiberio Fiorilli, called Scaramouche

Jean-Baptiste Martin *marchand boursier*

Jérôme Martin *Sculptor*

Anne Fiorilli *m.* J.-B. Clermont *Painter and Sculptor*

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Jérôme Martin *Sculptor*

Jean-Baptiste Martin (1701–1783) *'Peintre des Conquêtes' du Roi* *m.* Marie-Edmée Moreau

Jacques-Charles Martin (†1776) *Sculptor* *m.* 1) Catherine Bienaimée 2) Marie-Louise-Charlotte Morin

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by

FRANÇOIS SOUCHAL

Vol. 3

M — Z

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of the 17th and 18th centuries

★★★

The reign of Louis XIV

Illustrated Catalogue

M — Z

with the collaboration of

FRANÇOISE DE LA MOUREYRE

HENRIETTE DUMUIS

CASSIRER

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ABBREVIATIONS

acad:	académie
acc. to:	according to
acc (on):	on account
accomp:	accompanied
acqu:	acquired
anon:	anonymous
app:	appendix
Arch:	Archives
arch:	architect
ascr. to:	ascribed to
asst:	assistant
attrib (to):	attribution, attributed to
attr:	attributes
av:	average
bât:	bâtiment
bibl:	bibliography, bibliothèque
c:	century
ca:	circa
cab:	cabinet
cat. or catal:	catalogue
chât:	château
civ:	civil
coll:	collection
comm:	commissioned
compl:	completed
contr:	contract
corresp:	corresponding
dd:	dated
depart:	département
descr:	description
disapp:	disappeared
distr:	distributed, distribution
doc:	document
ed., eds:	edition, editions
e.g:	for example
engr:	engraver, engraving
estim:	estimate, estimated
Et:	Etude (notary's registry)
exec:	executed
exh:	exhibition, exhibited
expo:	exposition
fig:	figure
fr:	français
gall:	gallery
hist:	historique
ill., or illustr:	illustrations
inscr:	inscribed, inscription
instalm:	instalments
Inval:	Invalides
Invent.a.d.:	Inventory after death
L., s., d.	Livre, sol, denier
Mém:	Mémoire
Mgr:	Monseigneur
Mon:	Monument
Mus. des Mon. fr:	Musée des Monuments français
munic:	municipal
not:	notes, noted
not ident: or disapp:	not identified or disappeared
opp:	opposite
par:	paroisse, parish
pitt:	pittoresque
pl:	place
pres:	presented
publ:	published
q.v.	quod vide, which see
rec:	received
recept. piece:	reception piece for the entry to the Académie
reg. des délib:	registre des délibérations
repl:	replaced
repr:	representing
roy:	royal, royale
sc:	sculptor
S. et O:	Seine-et-Oise, département, today: Yvelines
s. app:	see appendix
s:	sol
stat:	statue
supp:	supporting, supported
suppl:	supplied
symbol:	symbolising
trsf:	transferred
val:	valued, valuation
Vers:	Versailles
v., or vol:	volume

CATALOGUE

Works no longer extant are shown in italics.
Asterisks indicate an illustration.*

In case of a work produced by several hands, illustrations are only reproduced with the first entry, but referred to in all entries by asterisks in brackets(*).

All measurements in centimetres.
Height (H) before Length (L).

FOREWORD

The large number of richly illustrated entries in Volume III did not allow us to include, as in the previous volumes, corrections and additions in the form of appendices, which would have made this volume too heavy and too difficult to handle.

We have therefore decided to publish these appendices in a separate volume which will contain additional information about artists and works treated in Volumes I–III, information often generously contributed by knowledgeable readers to whom our profound gratitude is due.

F.S.



7

MAGNIER, Laurent (1615–1700)
For family tree, see endpapers

Oldest son of Pierre Magnier (or Manier, or Magnière) and of Marie Brisset. Pierre M., master-sculptor at Beauvais, settled in Paris, rue St.-Martin, then in rue Darnetal, where he died in 1644. He did mainly religious sculpture in wood; was twice elected juré and garde of the Acad. St.-Luc (Guillet, *Mém.inéd.,* I, p. 416); for the time from 1625–44, numerous documents concerning him, among them several contracts about sculptures, in Min. Centr. Arch. Nat., Et. II, IX, XXXIV–VI, XLV, CV (some publ. by M.-A. Fleury, *infra,* p. 463–5; Invent.a.d. 18 March 1644 in Et. XXIV, file missing). Marie, Laurent Magnier's older sister, was the godchild of the sculptor Barthélemy Boudin; three brothers of Laurent were also sculptors: Pierre the elder, born in 1625, rec. into the Acad. St.-Luc in 1653, did sculptural work on coaches; Pierre the younger, born in 1627, rec. into the Acad. St.-Luc in 1656, married Marie Barois, daughter of the joiner Claude Barois and first cousin of the sculptor François Barois (contracts for sculptural work in Min.Centr.Arch.Nat., Et. LIII in 1665; Et. XXXVI in 1676); Henri (1637–74), painter and sculptor. In order to distinguish themselves from one another in official documents, the sculptor brothers (with the exception of Henri) accompanied their signatures with small designs: Pierre the elder, with a smiling man in profile, Pierre the younger, with a serious profile; a cherubim head for Laurent.

Laurent, born in Paris, first worked with his father. From 1638–43, he lived in Rome in order to study the antique; on his way back he visited a number of Italian towns. He settled in Paris in the quartier where his father lived, rue St.-Martin, par. St.-Sauveur and never left the area; in 1648 he lived in rue du Bourg-l'Abbé, par. St.-Leu-St.-Gilles; in 1657, rue Darnetal, par. St.-Sauveur (Bail 25 Oct. 1657, Et. XXI, 172); from 1672 until his death in rue des Gravilliers, par. St.-Nicolas-des-Champs, in a house which he shared with his son Philippe. Around 1644, he married Marie Vivien, perhaps related to the wood-sculptor of the same name; they had several children: François, born in 1645, godchild of the sculptor François Anguier; he lived at first as a sculptor in Paris, then at Genoa in Italy, but died in Paris. Marie, born in 1647, was the godchild of the painter Charles Errard, one of the founders of the Acad. royale de Peinture et Sculpture and Director of the Acad. de France in Rome; her godmother was the wife of Jacques Sarazin; she married Nicolas Heude, master-painter and sculptor. Philippe, born in 1648, became a sculptor like his father, cf. p. 18. Finally Laurent, about whom nothing is known (cf. Testament of L. Magnier 25 Sept. 1672 and Substitution 26 Jan. 1686, Arch. Nat., Y 229).

L. Magnier took on many apprentices; the best-known were the sculptors N. Dossier (in 1648) and E. Nourrisson (Apprenticeships 19 Sept., 9 Oct. 1644, 16 Aug. 1645 publ. by M.-A. Fleury, *infra,* p. 462 and 23 July 1648, Min. Centr. Arch. Nat., Et. II, 178; IX, 399; X, 91; XLV, 189). Received into the Acad. St.-Luc after his return from Rome on 13 Oct. 1643, he was, like his father before him, elected juré and garde in 1650; in 1651, he undertook long negotiations in the attempt to combine the Acad. St.-Luc and the Acad. royale de Peinture et Sculpture in one single institution; he also drew up new statutes for the maîtrise of the Acad. St.-Luc; elected as receveur (Director of Finance) of St.-Luc from 1655–58, he tried to reduce the excessive expenditure on festivities, which, however, soared again after 1658. He obtained from Charles Errard the concession that some maîtres of the Acad. St.-Luc could be received directly into the Acad. royale without having to submit a reception piece. This was accepted in the case of Legendre, but refused by Le Brun to other maîtres, who withdrew. Magnier immediately submitted a model to the Acad. royale following the traditional formalities (no. 13) and took as his sponsor the sculptor G. Guérin; Legendre on his part, refusing to accept any special favours, also submitted a model (cf. Legendre no. 15). Magnier was received as an Academician on 26 March 1667 with another bas-relief (no. 16) and thereby found favour with Le Brun. He was a regular attendant at the meetings of the Académie and was made Asst. to the Professor in July 1687 and Prof. on 29 April 1690. He resigned on 20 Dec. 1692 because of

his age and was made Conseiller Professeur (*P-V,* II, 358; III, 37, 100, 178, 200).

Like his father, L.M. had begun his career in Paris with religious sculptures and made himself known to powerful patrons, such as the Chancellor Séguier and Sublet de Noyers (nos. 3–7). From 1652 onwards he worked at the royal residences, often in association with Legendre. His career included numerous and important royal commissions; commissions from religious establishments, especially the Canons of Ste.-Geneviève and Father Claude-Paul de Creil, architect and canon of this congregation (nos. 12, 36); others from the City of Paris and also from private patrons; he often worked in connection with the architect Pierre Bullet (nos. 29–32, 44) and the Intendant des Finances, Claude le Peletier and his brother Michel le Peletier de Souzy (no. 44), as well as for the family d'Aligre, relatives of Le Peletier (no. 33); Laurent and his son Philippe also worked for the family d'Effiat. In 1675, Laurent M. had bought land and a house in Longjumeau in the tenure of Antoine Coiffier-Ruzé, maréchal d'Effiat. He often stayed in Longjumeau, where the parents-in-law of his son Philippe also had a house and some land (Ventes 5 March and 18 May 1675, Min. Centr. Arch. Nat., Et. LXXXVIII, 224; Arch. Départ. Yvelines, E 6824–5); at the request of the abbé Jean Ruzé d'Effiat, son of the maréchal, he did carvings in the Church of St.-Eloy, near Longjumeau (no. 45).

L.M. died on 6 Feb. 1700 and was buried at St.-Nicolas-des-Champs.

Bibliogr:

Bibl. Ecole des Beaux-Arts, Ms. 58, 137, 480; Bibl. Nat. Ms., Fichier Laborde 45643–54; Guillet, 'Mém. hist. des principaux ouvrages de M. Magnier père', publ. in *Mém.inéd.,* I, p. 415–21 (edited ca. 1688); Fontenai, II, p. 58; Bellier de La Chavignerie, II, p. 9; Jal, p. 819; Bertolotti, *Artisti Francesi in Roma nei secoli XV, XVI e XVII,* 1886, p. 177; T.-B., XXIII, 1929, p. 562; M.-A. Fleury, *Doc. du Min. Centr. concern. les Peintres, les Sculpteurs et les Graveurs au XVIIè s. (1600–50),* I, Paris, 1969, p. 462–4; we wish to thank Mme. de Kergorlay, who, having undertaken work on the Magniers with a view to writing a thesis at the Ecole du Louvre, has had the kindness to let us see her files.

1
Annunciation

1643 Bas-relief
The bas-relief was put on "the entablature of the Church of the religieuses de Ste.-Catherine, rue St.-Denis" (Guillet, *Mém. inéd.,* p. 416). The small hospital of the Religieuses Augustines hospitalières de Ste.-Catherine stood at the corner of the rue des Lombards and the rue St.-Denis. None of the other Descrs. mentions the bas-relief; we do not know, therefore, whether it was in the interior of the church, whose main altar dated from 1630–50, or on the façade, which Regnaudin decorated in 1704 with a marble statue of St. Catherine (cf. Troche, *Notice sur l'ancien hôpital Ste.-Catherine,* 1853; P. and M.-L. Biver, *Abbayes, monastères . . . à Paris,* 1970, p. 92). The Church was destroyed when the Boulevard Sébastopol was broken through. Destroyed.

2
Work at the High Altar of the Church of Notre-Dame d'Auteuil

1645 Wood
Contract of 2 Feb. 1645 between Magnier and A. Girault, carpenter, for carving on the contretable and the tabernacle, after Girault's design: two columns decor. with vine-leaves, their capitals, two angels above the cornice, a statue of the Saviour above the tabernacle, all for the sum of 260 L; quittance 24 July 1645 (Min. Centr. Arch Nat., Et. XLII, 107). The old Church of Notre-Dame d'Auteuil was a dependancy of the Abbaye of Ste.-Geneviève, whose Abbé commendataire was then still the Cardinal François de la Rochefoucault († 14 Feb. 1645). The altar, at first standing against the rear wall, was moved forward in 1737. The furnishings of the Church were burned in 1793 (cf. A. and P. de Feuardent, *Hist. d'Auteuil,* 1877, p. 24, 30). Destroyed.

3
Sculptures at the Convent of the Pères de Notre-Dame de Nazareth, Paris

1645–50
The Chancellor Séguier, founder and benefactor of this Convent in the rue du Temple, entrusted M. with its sculptural decoration. cf. Y. Nexon, 'Le mécénat du Chancelier Séguier', typewritten thesis, Ecole des Chartes, 1978, p. 426–8. M. was paid for the following work (payments listed in the "Estat des deniers et aumones receus de Mons. Pierre Séguier . . . par les Pères pénitents du Couvent de Nazareth", Arch. Nat., S 4335^5):

a. *Coat-of-arms of the Chancellor Séguier* 1645
On the portal of the Church. Payment 25 L. (S 4335^5, fol. 19 v°).

b. *Statue of the Virgin* 1647
Payment 200 L. (*ibid.,* fol. 41 v°).

c. *Statue of Saint Ives* 1648
Payment 45 L. (*ibid.,* fol. 42 v°).

d. *Statue of Jesus of Nazareth* 1648
In the cloisters. Payment on acc. 30 L. (*ibid.,* fol. 42 v°).

In addition M. rec. for unspecified work payments of 100 L. and 100 L.15 sols in 1646, 68 L. in 1648, 69 L. in 1649, 114 L. in 1650 (*ibid.,* fol. 31r°, 33r°, 42r° and v°). During the Revolution an Invent. of the sculptures was drawn up by the sculptor Mouchy on 16 March 1791 (Arch. Nat., S 4334); in the small garden a "Saviour of the World carrying his Cross, life-size, stone" considered to be mediocre, perhaps identical with the Jesus of Nazareth above.

Nothing remains of the Convent, which was destroyed at the end of the 19th c.

4–7*
Four Statues of the Virgin for the Carmel at Pontoise

Between 1645–52 Tonnerre stone Life-size
Acc. to Guillet (*Mém. inéd.,* p. 416), the Chancellor Séguier had comm. four statues from M. for the Convent of the Carmelites at Pontoise. About the close relationship of Séguier and his family with the Carmel de Pontoise, cf. Y. Nexon, "Le mécénat du Chancelier Séguier", typewritten thesis, Ecole des Chartes, 1978; Séguier was for a long time a very generous patron of the Convent, on which he lavished gifts. The four statues are described in Guillet: "the first and the second repr. in different attitudes the Virgin holding the infant Jesus in her arms, the third is a Virgin of Compassion and the fourth repr. the Assumption, with four small angels". On the other hand, the "Chroniques du Carmel de Pontoise" (kept in the archives of the Carmel at Pontoise, vol. I) mention several statues of the Virgin which were at that time presented to the Convent by various donors. François Sublet de Noyers, surintendant des Bâtiments and father of a Carmelite, donated in 1645 "a large statue of Notre-Dame des Vertus; one of the most beautiful sculptures which one can see"; it was consecrated on 25 Feb. 1645; on 22 Nov. 1647, Monseigneur Brandon, nephew by marriage of the Chancellor Séguier, offered on the occasion of his consecration, a statue of "Notre-Dame d'Egypte"; in the same year, Dominique Séguier, Bishop of Meaux and brother of the Chancellor, offered a statue of "Notre-Dame la Souveraine" and Sublet de Noyers a statue of "Notre-Dame de la Conception"; these three statues, made in Paris "by a very able sculptor" and put into position at the beginning of 1648, each cost 100 écus. Finally, in 1652, mother Jeanne Séguier, sister of the Chancellor, comm. a statue of "Notre-Dame de Miséricorde", thought then by the nuns to be "the most perfect one of all those which we have with us". Today only one statue* of the Virgin from that period, which could be attributed to M., is preserved in the monastery. Her eponym is Notre-Dame de Miséricorde. Exhib: *L'Art du 17è s. dans les Carmels de France,* Paris, Petit Palais, 1983, no. 113 (F. de La Moureyre).

CONVENT OF THE CARMELITES, PONTOISE (Val d'Oise)

(Notre-Dame de Misericorde only, all the others have disappeared)



7

8
Saint Ursula, for the Convent of the Ursulines, Pontoise

1648–49 Half-relief Stone
For the portal of the convent (Guillet, *Mém, inéd.,* p. 416). In 1631, Pierre Magnier, the father, had exec. a Resurrection for the retable of the High Altar, two angels, a St. Augustine and a St. Ursula (Min. Centr. Arch. Nat., Et. VI, 327, publ. by M.-A. Fleury, p. 483). In 1648–49, when the entrance door was aligned with a new building, the statue of St. Ursula above the door was replaced by "une meilleure sculpture et les visages (sic) mieux proportionnés" (Arch. Départ. Yvelines, D 1864; inform. Mme.de Kergorlay). In 1867, the convent was demolished because a new road was broken through. Destroyed.

9
Work at the Palais du Louvre

1652–55 Wood
Ordered by the surintendant Ratabon. cf. Guillet, *Mém. inéd.,* p. 417.

a. *Ceiling decoration in the Cabinet du Roi*
This was the old Cabinet of Marie de Medici on the first floor of the south wing of the Cour Carrée, between the Chambre du Roi and the winter apartment of the Queen-Mother. The ceiling was decor. with "many ornaments". Destroyed.

b. 'Placards' or Sopraportes ca. 1652–55
In the King's Chambre de Parade. Originally, this 16th c. room had only three doors. In the course of its modification for Louis XIV, M. had to carve a fourth door after the model of the three others, but modernising it: he incorporated the volutes of the old pediment in a rectangular bas-relief with an oval medallion surrounded by trophies; the medallion is decor. with a Victory seated on trophies, holding palm-branches and a laurel crown. Then, in collab. with Hutinot (no. 1(*)), he also refashioned the other doors with varying motifs. In 1669, the two sculptors rec. 300 L., part of a total of 1200 L. (*Comptes,* I, 321). In the 19th c. these doors were re-used in Salle III of the Colonnade at the Louvre.

c. Figures of Fame holding the King's Coat-of-Arms 1654
cf. Girardon no. 8(*). Under the direction of Louis Le

Vau and after models by Gilles Guérin, M. exec. two of the four Figures of Fame at the ceiling of the King's bedroom; Legendre (no. 6(★)) did the other two; Girardon (no. 8) and Regnaudin (no. 5) carved the slaves on the same ceiling. This decor. has been remounted in the 2nd room of the Colonnade in the Louvre.

d.★ Two children holding garlands, palm- and laurel-branches.

ca. 1655 Bas-relief H: ca. 180

Acc. to Guillet, *ibid.,* M. did "above the window of the Cabinet de la Reine, the King's mother, on the side overlooking the river, two children worked in wood, who hold festoons of flowers and stand at the side of a roundel decor. with laurels, enclosing the cypher of the Queen". This Cabinet, arranged by Le Vau, was mainly decor. with stuccoes by Michel Anguier and paintings by Romanelli. M.'s bas-relief of children is still extant in the loggia opening towards the Seine, at the end of the Petite Galerie, where Queen Anne of Austria had arranged her summer apartments. They are accompanied by various attribs.: a helmet, a lyre and a roll of parchment at the feet of the child on the left; a map of the world, an astronomical telescope and a painter's palette at the feet of the child on the right. The attribs., as well as the palm and laurel-branches and the draperies are gilded.

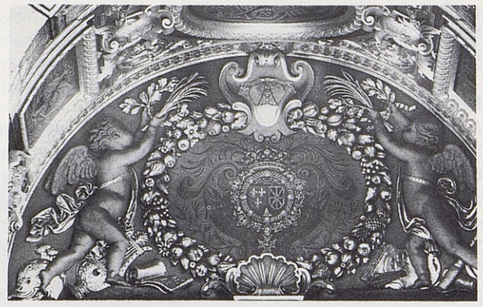
PARIS, PALAIS DU LOUVRE (b, c, d only)

10★
Work in the Apartment of the Queen-Mother at Fontainebleau

ca. 1654–55 Wood

The apartment, situated between the Cour de la Fontaine and the Cour du Cheval Blanc, on the first floor, was the residence of the Queens, among them Catherine de Medici, Anne of Austria and Marie-Thérèse. M. did the ceiling and the panelling in this apartment (Guillet, *Mém. inéd.,* p. 417). Masonry-work had been undertaken there in 1654 (Specification 23 June 1654, Min. Centr. Arch. Nat., Et. XCVI, 62; Arch. Nat., $O^{1}1440^{33}$). Abbé Guilbert (*Descr. de Fontainebleau,* 1731, II, p. 2) descr. this apartment; it was decorated "with breast-high panelling, with various ornaments, the cypher of Louis XIII and Anne of Austria, pelicans feeding their young . . .and ceilings embellished with gilded cameos" and consisted of several rooms: the Salle des Gardes with a ceiling painted by Errard, the Antichambre, the Chambre de la Reine decor. by Cotelle as well as the Grand Cabinet, the panelling of which was ornamented with small oval pictures painted by Mauperché, with carved infants on their frames. Extant from this period is the decor. of the Chambre de la Reine: the ceiling★ in gilded wood with carved mouldings; two of these compartments have a carved decor. of flying cupids and seated children, their backs against garlands framing the cyphers of Louis XIII and Anne of Austria.

FONTAINEBLEAU, PALACE

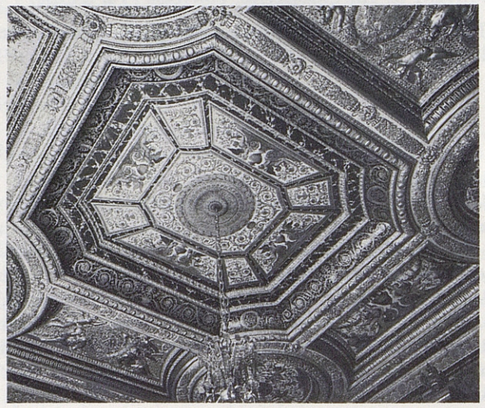


9 d

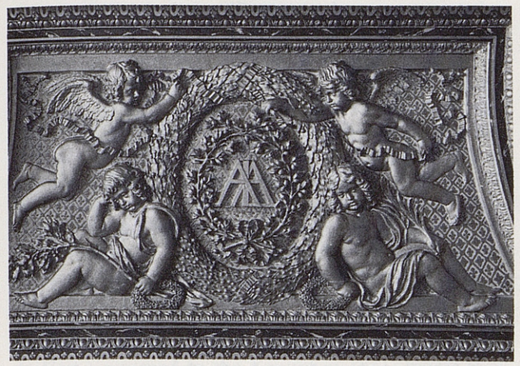
11
Sculptures for the Parlement de Bretagne at Rennes

ca. 1658 Wood

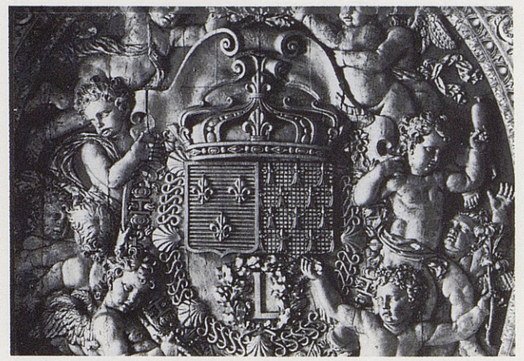
"In 1648", Magnier "did all the wood carvings on the ceiling of the Grande Chambre du Parlement" (Guillet, *Mém. inéd.,* p. 417). The Parlement de Bretagne, today the Palais de Justice, was built between 1618–55. The date of 1648 is surprising, because the first works of interior decoration we know of date back only to 1653. In his articles 'Quelques précisions sur la décoration intérieure du Parlement de Bretagne', *Annales de Bretagne,* 1952, fasc. 2 and 'Documents relatifs au Palais du Parlement à Rennes', *Arts de l'Ouest,* 1979, no. 2, p. 29–46, A. Mussat suggests two possibilities: the first is that, in 1648, Magnier carved a large medallion with the coats-of-arms of France and Brittany but that this medallion was put into position in the centre of the vault of the Salle des Procureurs several years after its execution; at that time, the work was being carried out by the building contractor Jacques Corbineau. It is, however, difficult to recognise M.'s style in this medallion.



10



10



11

The second, more likely, possibility is that Guillet was wrong about the date of 1648, which should read 1658: in 1656, the joiner Pierre Dionis contracted for the wooden decor. and carvings of the ceiling in the Grande Chambre under the direction of Charles Errard; as often happened, the joiner must have sub-contracted the sculptor, whose name does not appear in the contract; the ceiling was executed from 1656–60; M.'s work, therefore, must have consisted of the two oval medallions★ on either side of the centre painting; they repr. the joined arms of France and Brittany under the royal crown, surrounded by genies; they cannot be the work of a joiner and they agree with M.'s style.

RENNES (Ille-et-Vilaine), PALAIS DE JUSTICE

12
Sculptures at the Church of Sainte-Catherine-de-la-Couture, Paris

a. *Justice*
b. *Force*

1661–62 Two statues Stone H: ca. 165

The Priory of Ste.-Catherine was situated at the present Place du Marché-Ste.-Catherine in the Marais. The statues decor. two niches of the portico built on to the façade of the church (Guillet, *Mém. inéd.,* p. 419). For the history, iconography and bibliogr., cf. L. Seelig, *Studien zu Martin van den Bogaert gen. Desjardins,* Dissert., Hamburg, 1980, p. 387–90. The Priory of Ste.-Catherine had been connected with the canons of Ste.-Geneviève. Father de Creil, architect of this congregation, supplied the design and had the new portico built. The masonry contract with J.-B. Loire dates from 4 May 1661 and the quittance for the total payment to Loire from 14 Dec. 1662 (Min. Centr. Arch. Nat., Et. CVII, 196, 199). This portico had, on either side of the entrance, four niches with the statues of four Virtues (the two Virtues on the right were by L. Magnier, the two on the left by Houzeau, no. 7) surmounted by four bas-reliefs illustrating biblical scenes (by Desjardins, no. 7b), connected with the Virtues; it was crowned with six statues of infants by Desjardins (no. 7a) and on either side a statue of St. Catherine by Houzeau (no. 7). The engr. of the façade by Patte is repr. under Desjardins no. 7★. Drawings★ of the four statues from the Coll. Destailleurs are in the Cab. des Estampes at the Mus. Carnavalet. In 1783, church and convent were demolished. Only the four large models of the four statues of Virtues were saved, and stored in the Sacristy of the Church of St.-Louis; in 1794, Lenoir put them into the Dépôt de Nesle. Since then they have also disappeared (Arch. Nat., S 1013^{B}; *Arch. Mus. Mon.fr.,* II, 163, 190). Destroyed.

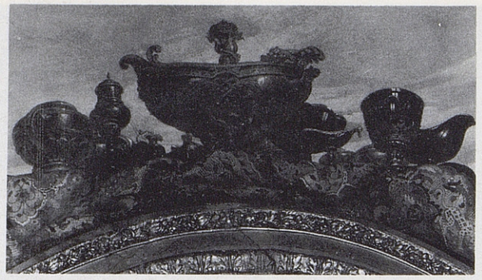
13
Hercules restraining a Hind dedicated to Diana

1664 Model Terracotta

M. submitted this model to the Académie which, realising his ability, admitted M. as a member on 29 Nov. 1664 (*P–V,* I, 271). The subject of the model is mentioned by Guillet (*Mém. inéd.,* p. 418). Probably destroyed.



12



14

14
The King's 'Nef'

1665 Model Wood and wax
cf. Guillet, *Mém. inéd.*, p. 418–9. Le Brun submitted the design; M. supplied the model which was cast in gold and chased by the goldsmith Jean Gravet, who worked 6 years on its execution. Payment 450 L. to M. and 13500 L. to Gravet (*Comptes,* I, 100, 157, 224, 301, 380, 490, 555). This 'nef', a silver-gilt vessel in the shape of a boat, which served as a holder for the table-napkins of the King and Queen, was one of the more famous objects in the royal collections. In the Invent. of the King's gold table-service drawn up by Gédéon du Mets, dd. 20 Feb. 1673, it is described thus: "Large nef d'or, its lid partly enamelled, supported by two tritons and two sirens on a base carried by six tortoises, embellished around its rim by ten inset diamonds and twelve rubies, at the ends by two diamond crowns, above the enamelled King's arms and above the lid with a great crown of diamonds and rubies supported by a small cupid between two dolphins", ca. 50 × 50 (no. 45 of the Invent. publ. by J. Guiffrey, *Invent. général du mobilier de la Couronne (1665–1715),* 1887, I; cf. H. Havard, *Dict. de l'Ameublement,* 1891–97, III, p. 982). The 'Nef du Roi' is visible: (1) in the ceiling painting★ of the Salon de l'Abondance at Versailles, exec. by Houasse, above the arched door which led to the Cabinet des Curiosités. (2) In the tapestry repr. "Janvier, le Signe du Verseau", belonging to the series of tapestries *des Mois* or *des Maisons Royales* exec. at the Gobelins after designs by Le Brun.

The Nef escaped destruction when the King's gold- and silver-ware was melted down in order to finance the wars of 1689 and 1709. It graced the Cabinet des Médailles in Versailles as descr. by Félibien des Avaux in 1703 (*Versailles,* p. 116 and Tables): "on top of the mantelpiece . . . the King's 'nef' . . . all in gold weighing 150 *marcs* and embellished with excellent raised and chased figures", "made by Gravelle (sic)".

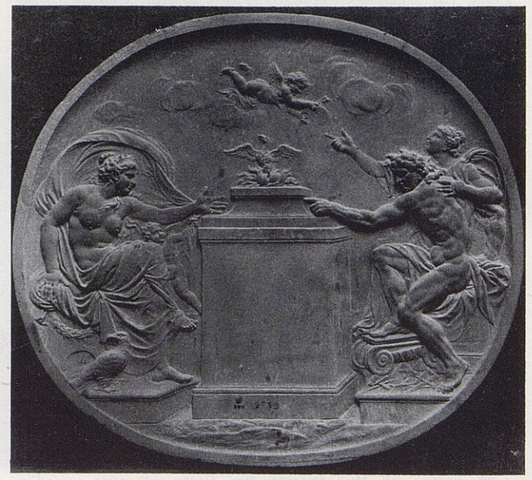
In 1786 it was moved to the Chamber of Queen Marie-Antoinette and stood on a console between two windows. In 1789 it was sent to the Tuileries; in the Invent. des Diamants de la Couronne, 1791, it was valued at 300,000 L. (p. 209, no. 513). cf. *Catal. Exh. Colbert,* Paris, Hôtel de la Monnaie, 4 Oct.–30 Nov. 1983, p. 160–1. All trace of it has been lost. Probably destroyed.

15
Models of Vases for Versailles

1665 Wax H: ca. 70
About the 26 bronze vases placed on the parapets bordering the south side of the Parterre Nord (14 vases) and the north side of the Parterre du Midi (12 vases), cf. Legendre no. 16(*). Claude Ballin, the famous goldsmith, supplied the designs for all of them, except for two which were by Anguier. Some of Ballin's designs are in the Bibl. Nat. Est., Lf 3. The wax models had been done by Anguier (2), Legendre (4), L. Magnier (4) and Tuby (no. 7: 2). Payments of 600 L. to M. and Legendre, 900 L. to M., Legendre and Tuby, then 400 L. to M. alone for four vases, 200 L. to Tuby for two vases, 400 L. to Legendre for four vases and 500 L. to Anguier for his design and wax models of two large vases (*Comptes,* I, 79, 80, 133). The six vases by Legendre and Anguier were cast in bronze by Duval for 7200 L.; the six by Magnier and Tuby were cast in bronze by Prevost and Picart, also for 7200 L. (Contracts 13 Dec. 1665 and 6 June 1665, Arch. Nat., $O^{1}1762^{A},2$; *NAAF,* 1881, p. 151; *Comptes,* I, 80, 134, 193). All the vases are still in position. In 1852, eighteen new vases were cast after some of these and placed on the side walls of the Parterre du Midi. Models destroyed.

16★
Contest between Art and Nature

1665–67 Oval Bas-relief Marble 57 × 63
Contrary to the practise established later, M. was rec. into the Académie on 29 Nov. 1664 solely on the grounds of his ability and the presentation of a model (no. 13). In appreciation, he promised to carve a marble bas-relief as a decoration for the Académie. The model was submitted and accepted on 27 June 1665, the marble on 26 March 1667 (*P-V,* I, 271, 287, 314). On 6 April 1686 an explanation of the allegory of the bas-relief was read at the Acad. by Guillet (*P-V,* II, 324).



16

Acc. to Guérin's descr. (*Descr. Acad.,* 1715, p. 52) the bas-relief illustrates the rivalry between art and nature, Art being personified by a nude man, his foot on a capital; he is assisted by a woman, representing Painting, who is receiving a palette and two brushes from the hands of a cupid who is flying towards her; Nature is a woman in full bloom, accompanied by a cupid and a vulture; seated on either side of a pedestal, a kind of antique altar, on which a phoenix rises from his ashes, the protagonists appear to be engaged in a lively discussion; the phoenix symbolises the common revival necessary for both Art and Nature. The bas-relief, exh. at the Acad. during the 18th c., was moved during the Revolution to the Dépôt de Nesle; later kept in the Museum Central du Louvre and in the Musée Impérial de Vers.; returned to the Louvre in 1854, where it is now in the Réserve (Inv. MR 2732). cf. P. Pradel, 'Morceaux de réception', *Bull. Musée Fr.,* May 1946, p. 11.

PARIS, LOUVRE MUSEUM

17
Work at the Château des Tuileries

1666–70 Stucco and wood
Magnier and Legendre (no. 18) worked in collab.
a. *In the Appartement du Roi*
b. *In the Appartement de la Reine-Mère*
c. *In the Appartement du Dauphin*
d. *At the cornice of the Escalier de la Reine*
Work descr. by Guillet, *Mém. inéd.,* p. 419. For details and illustr., cf. Legendre no. 18★.
e. *In the Salle des Gardes du Roi*
Magnier and Bernard rec. 8000 L., then 2361 L. (*Comptes,* I, 124, 182; *NAAF,* 1876, p. 42).
Destroyed.

18
Sculpture in the Chambre du Roi at Chambord

1668 Wood
Magnier did "alone and without any associate all the wood sculpture in the Chambre du Roi" (Guillet, *Mém. inéd.* p. 419). The King stayed several times with the Court at Chambord between 1669–95 in order to hunt; the apartments of the château, then very dilapidated, were put into proper condition. No payment to M. appears in the *Comptes* around 1668, but work of masonry, glaziery, tiling and partitioning to accommodate the court is indicated during this year (*Comptes,* I, 268–9; Félibien des Avaux, *Mém. pour servir à l'hist. des maisons royales,* 1681, p. 37). The King arranged his apartment on the first floor of the keep on the north side; the decor. of his Chambre de Parade no longer exists; it was replaced in the 18th c. by woodwork from Versailles. In 1681, M. again took up the work at Chambord (no. 39). Destroyed.

19
Work at the Grande Galerie du Louvre

1668–71 Stucco
cf. Legendre (no. 20) who collab. with Magnier, Bernard and H. Legrand. Payment to the team 24,927 L.; appraisement on 10 Oct. 1670. Destroyed.

20
Work in the Petit Appartement du Roi at Saint-Germain-en-Laye

1669 Stucco
In collab. with Legendre (no. 22), H. Legrand, Mazeline (no. 2), Bernard, Regnaudin (no. 20b) and J.-B. Tuby (no. 15b). Payment 12,500 L. (*Comptes,* I, 343). Destroyed.

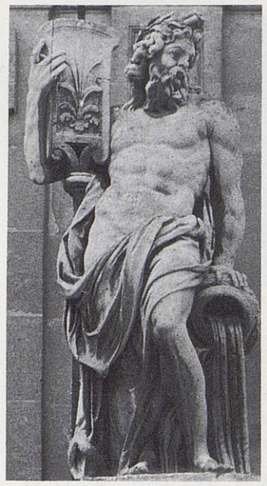
21★
Sculpture at the Bain des Nymphes

1670 Bas-relief Lead, formerly gilded ca. 130 × 600
About the decoration of this fountain, cf. Girardon no. 22, Legendre no. 23, P. Legros I no. 6 and Le Hongre no. 27. Legendre and M. rec. 1100 L. (*Comptes,* I, 420). Their works decorate the rear wall. Guillet (*Mém. inéd.,* I, 421) attribs. to M. "an infant (H: 225) in metal and a term spouting water". It is difficult to distinguish between the styles of M. and Legendre in the term and the infant in metal (illustr. under Legendre no. 23(*)). But the seated River-god★ (H: 225), his elbow leaning on an urn, can be attrib. to M. for stylistic reasons.

VERSAILLES, GARDENS



21



23a



23b

22
Work at Versailles Palace

1671 Stucco
a. *In the Galerie Basse and the two cabinets*
b. *In the attic rooms*
In collab. with Legendre (nos. 25, 26), Bernard and H. Legrand; payment to the team 8400 L., 1000 L. and 1600 L. plus the balance towards a total of 13,725 L. (*Comptes,* I, 513, 743, 829).
c. *In the Chambre des Bains*
Acc. to Guillet (*Mém. inéd.,* p. 419), M. did all the sculptural work. Destroyed.
d. *In the Salon du Billard*
Later Salon de Diane on the first floor, in the Grands Appartements. cf. Guillet, *ibid.*; Hutinot (no. 6a*) also worked there and rec. considerable payments. M.'s share can not be clearly defined.

23
Work on the North Façade of the Central Building, Versailles Palace

1671 Stone
a. *River God
b. *Water-nymph
Two statues H: ca. 240
c. *Bas-reliefs of children*
Legendre (no. 27–8) and M. rec. 2220 L. (*Comptes,* I, 513) for the four statues at the attic storey and the bas-reliefs underneath. Guillet (*Mém. inéd.,* p. 419) attribs. to M. only one pair of statues repr. a river-god and a water-nymph, which one can distinguish from the pair by Legendre on stylistic grounds. Each is crowned with rushes and holds a vase from which water is pouring; the River-god holds an oar. cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 80–81. At the Salon of 1673 (*Livret,* p. 34), M. exh. two statuettes on the same themes which were probably reductions of these statues. The bas-reliefs of children disappeared in 1678.

VERSAILLES, PALACE (a & b only)

24
Vulcan

1672 Statue St.-Leu stone H: ca. 250
This statue, which stood on the north wing of the Offices, together with the statues of the Brontes Cyclops by Hérard (no. 5) and Steropes by Drouilly (no. 2), personified one of the four elements, Fire. Payment 400 L. (*Comptes,* I, 617). Vulcan is attrib. to M. in the *Comptes* and by Guillet (*Mém. inéd.,* p. 420). Félibien des Avaux (*Versailles,* 1703, Tables) and Piganiol (*Vers.-Marly,* 1764, I, p. 14) are mistaken in attributing Vulcan to Hérard, cf. Illustr. under Desjardins no. 18*. Destroyed in 1771, at the same time as the Offices.

25
Two Wolves, for the Labyrinthe

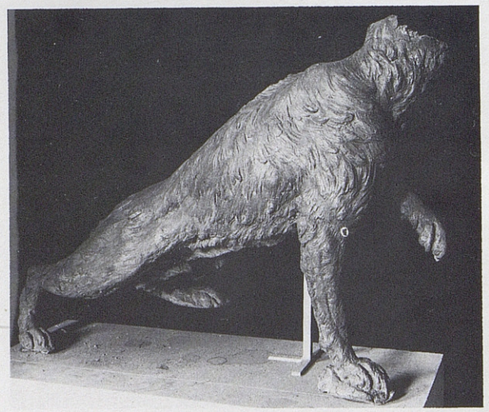
1672 Lead
M. made for the Labyrinthe "two metal wolves on either side of a hedgehog" (Guillet, *Mém. inéd.,* p. 420). These are the animals repr. in the fable of the Wolf and the Porcupine; Tessin attribs. the sculpture of this fountain to Le Hongre (no. 38d*, engr. by S. Leclerc). Perhaps Le Hongre has exec. the Porcupine and M. the two Wolves, one* of which, though mutilated, is preserved in the Mus., Versailles (H: 75).

VERSAILLES, MUSEUM

26*
Four Masks at Versailles Palace

1674 Stone
At the keystones of the arches on the north façade of the central building, payment 700 L. (*Comptes,* I, 762; Guillet, *Mém. inéd.,* p. 420). Probably below the statues by Legendre (nos. 27, 28) and L. Magnier (no. 23); these masks must have repr. Water Gods and Goddesses. Very much restored, if not replaced, at the end of the 19th c.

VERSAILLES, PALACE



25



26

27
Work at the Escalier des Ambassadeurs, Versailles Palace

1674
In collab. with J. Raon (no. 11); together they rec. 300 L. (*Comptes,* I, 762). Demolished under Louis XV.

28*
Flora, or Spring

1674–81 Statue Marble H: ca. 230
One of the four seasons, part of Le Brun's Grande Commande of 1674. (Guillet, *Mém. inéd.,* p. 420). Le Brun supplied the design* (Versailles Mus., MV 29796). M. rec. five payments on acc. of 600 L., 300 L., 600 L., 300 L., 600 L. and the balance towards a total of 7800 L. for this statue and the term of Circe (no. 42), (*Comptes,* I, 829, 902, 964, 1048, 1161; III, 952, 1007). In 1692, the statue was valued at 4800 L. (Arch. Nat., O[1]1964[4]). Placed at the Fontaine du Point du Jour. Engr. by Edelinck and by Thomassin, *Vers.,* p. 92. The Goddess of Spring, bare-breasted, holds a basket of flowers.

VERSAILLES, GARDENS



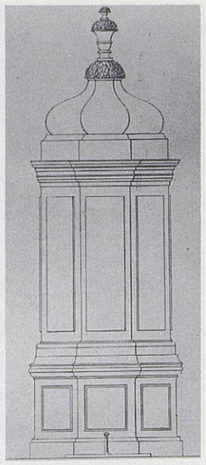
28

29
Work at the Fontaine des Capucines, Paris

1674
Payment by the City of Paris 100 L., quittance 22 Oct. 1674 (Arch. Nat., KK 493, fol. 108 v° and Bibl. Inst. d'Art, carton 39, Coll. Cottenet, publ. in *NAAF,* 1882, p. 17). This fountain, also called Fontaine St.-Ovide, was built by the architect P. Bullet, in the rue St.-Honoré, opposite the Convent of the Capucines (Arch. Nat., KK 492, fol. 93 r°). Mentioned by Le Maire, *Paris,* 1685, III, p. 427 and Brice, *Descr.,* 1686, p. 70, who both quote a couplet by Santeul (called Santeuil), which accompanied it. In 1717, on the basis of a report by J. Beausire, the fountain was condemned as useless, because its reservoir was too small; it was decided to reconstruct it on the other side of the street in the enclosure of the Capucines (Arch. Nat., Q[1]1109, 1141). Destroyed.



28



30



30

30
Work at the Fontaine de l'Echaudé, Paris

1675
Payment 120 L. by the City of Paris on 3 May 1675 (Arch. Nat., KK 493, fol. 114 v°). Fed by the Belleville aquaduct, this fountain stood at the corner of the rues Vieille-du-Temple and du Poitou. Quoted in the old *Descriptions* (Le Maire, *Paris,* 1685, III p. 429, and others). Constructed on an octagonal base, the fountain was covered by a bulbous cupola surmounted by a vase with icicles; a couplet by Santeuil was engraved on a plaque. Engr.* by Moisy in Amaury-Duval, *Les Fontaines de Paris anciennes et nouvelles,* Paris, 1812, pl. 23. There exists an old photo*, taken in 1877 before the destruction of the fountain (Mus. Carnavalet, Cab. Est., 66 E); *Rich. Art Fr., Paris, Mon. civils,* I, 1879 p. 197. Destroyed.

31
Work at the Fontaine du Pont Notre-Dame, Paris

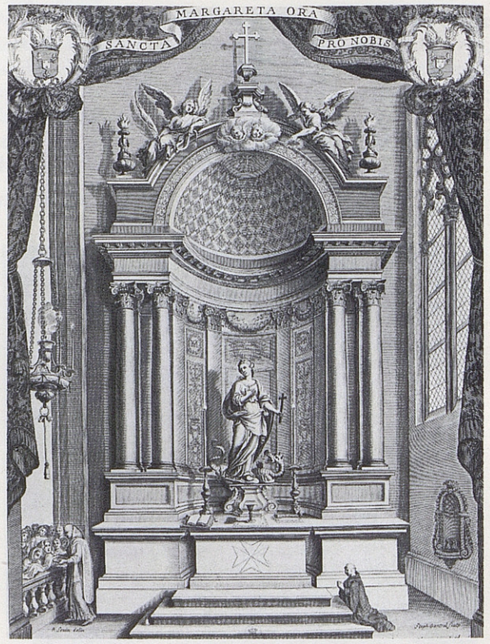
1676
Payment by the City of Paris 50 L., quittance 3 Oct. 1676 (Arch. Nat., KK 494, fol. 113 r°). This fountain was placed in the centre of the bridge; it received its water from the Seine, supplied by two pumps. On the front of the fountain was a portico, built in the Ionic order, after a design by P. Bullet, decor. with a portrait medallion of Louis XIV (probably by Magnier); underneath, an inscription by Santeuil and a River and a Naiad by J. Goujon (re-used). Mentioned in the old *Descriptions* (Le Maire, *Paris,* 1685, III, p. 387; Piganiol, *Descr.,* 1765, II, p. 61–2 seq.). The portico disapp. during the Revolution, but the pumps remained until 1861. Destroyed.

32
Work in the Church of Saint-Germain-des-Prés, Paris

1677–82 Gilded bronze and wood

a.* Altar of Ste.-Marguerite 1677–79

In the south arm of the transept. This altar was erected on the orders of the Abbé Charles de Castellan, who in 1678 comm. Girardon (no. 43) to carve in the same chapel a monument in memory of his father and his uncle. He also provided the greater part of the finance. The altar was designed by Pierre Bullet (cf. R. Strandberg, 'Les projets d'autels conçus par Pierre Bullet pour St.-Germain-des-Prés conservés à Stockholm', *GBA,* 1968[1], p. 33–44). The marble-work was entrusted to I. Derbais, the sculptural ornaments to Magnier. A simple contract was signed between M. and a monk of the Abbey on 4 Aug. 1677, followed by additions; on 12 Jan. 1679, M. signed a receipt for 900 L. for work done and still to be done (*NAAF,* 1888, p. 293–5). The altar was consecrated in 1683 by Monseigneur François de Bertailler. In 1705 a statue of St. Margaret, carved by the sculptor Jacques Bourlet, was placed on the altar. Descrs. of the chapel in Le Maire, *Paris,* 1685, I, p. 266–7; Dom Bouillart, *Hist. de St.-Germain-des-Prés,* 1724, p. 270; Brice, *Descr.,* 1752, III, p. 301; Piganiol, *Descr.,* 1765, VIII, p. 50–5. Several iconographical documents show the altar: a drawing in Stockholm (Nat. Mus., THC 1993) attrib. by Strandberg to Bullet, ca. 1680; this drawing, however, could well be S. Sevin's design for the engr.* by Gantrel (Bibl. Nat. Est., Va 269b, III); another engr. by Gantrel, which is a devotional picture for the Confrérie de Ste.-Marguerite (Bibl. Nat. Est., Re 13, III, fol.



32a

163; the two angels seated on the arch were never executed); an engr. by Lucas in Dom Bouillart, pl. 13 (cf. R.-A. Weigert, 'Plans et Vues de St.-Germain-des-Prés au Cab. des Est. de la Bibl. Nat.', *Paris, Ile-de-France, Mém. publ. par la Fédération,* 1957–58, p. 105–37); a drawing in Stockholm (Nat. Mus., THC 2001) with a variant which envisages replacing the statue by a painting, could be a design for the Altar of St.-Casimir (*infra*); a drawing in Stockholm (Nat. Mus. THC 8286) attrib. by Strandberg to C. Harleman after Bullet. The altar, removed from the Church during the Revolution, was returned during the Restoration (cf. Ch. Saunier, 'Réclamations d'objets d'art par la fabrique de St.-Germain-des-Prés à l'époque du Concordat', *Bull. Soc. hist. VIè arr.,* II, 1899, p. 76). Magnier's sculptural ornaments are to a great part preserved:

Composite capitals of columns and pilasters in rance marble.

In the panels between the pilasters at the back of the niche:

A decoration in the shape of a candelabrum (originally with two angels flanking a palm-tree; these figures, visible in the iconographical documents, have disapp.).

The monogram of St. Margaret, palm-trees and a cross (the cross with which St. Margaret pierced the dragon).

In the cul-de-four of the niche: fleurons in a mosaic pattern.

On the imposts: two cassolettes (the upper parts with the flames have disappeared); two cherubim in clouds in the centre of the arch (also disapp.); the ornaments on the front of the altar are not by Magnier.



32a

b.* Altar of St.-Casimir 1682

Also after P. Bullet's design. Erected in the north arm of the transept symmetrically with, and fairly similar to, the Altar of Ste.-Marguerite. The chapel was formerly dedicated to St. Placid, but was then put under the protection of St. Casimir, because it received the monument in memory of Jean-Casimir, King of Poland (cf. Marsy no. 46). The altar was consecrated in 1683 at the same time as that of Ste.-Marguerite. On 18 April 1682, a contract was signed between M. and a monk of the Abbey for the sum of 600 L. (Arch. de Chantilly, Cabinet des Titres, H 18). This altar was decor. with a painting by D. Schültz repr. St. Casimir. For the old descriptions, cf. *supra.* The altar is not visible in any of the iconographical documents, except perhaps in the variant of the drawing at Stockholm, THC 2001, which appears to be a preliminary design (cf. *supra*). The altar, removed from the Church during the Revolution, was returned at the Restoration but without the painting by Schültz; this was replaced by G. Coustou's St. François-Xavier (no. 48). Magnier's ornaments appear to be almost entirely preserved: Composite capitals of the columns, cassolettes on the imposts (without their upper parts); coffers below the arcature; in the back, a glory of rays with the Holy Trinity; the decor. of the niche, at the top the dove of the Holy Spirit in rays, on either side a fall of vine-branches* and bunches of corn and five coffers below the vault of the niche, each decor. with a cherubim.



32b



32b



33

33*
Tomb of the Chancellors Etienne II and Etienne III d'Aligre

Between 1677–84 Marble
Statue of Etienne II, H: 97; Etienne III, H: 131
Monument containing the heart of Etienne II (1559–1635) and the body of Etienne III (1592–1677) d'Aligre. Erected in the Chapel of Ste.-Marguerite in the Church of St.-Germain-l'Auxerrois, where, in 1642, Etienne III had obtained burial rights (Arch. Nat., LL 731). cf. N.-M. Troche, "Hist. et Monogr. de l'église de St.-Germain-l'Auxerrois", 1842, Bibl. hist., Ville de Paris, Ms. 428, p. 123–5, 254–7; A. Lesort and H. Verlet, *Epitaphier du Vieux Paris,* V, 1974, p. 85. In 1685 the monument was descr. and attrib. to M. by Le Maire, *Paris,* p. 552, who says: "This magnificent tomb has been constructed after the design and under the



33



33

direction of Menier (sic)" (thus giving us a terminus *ante quem*); this is also mentioned in the other old *Descriptions* of Paris. We do not know who comm. it: perhaps the widow of Etienne III d'Aligre, Elisabeth Lhuillier († 1685), or one of his sons, François, Abbé de St.-Charles de Provins, or Charles, Abbé de St.-Riquier; it is unlikely that Etienne III himself comm. it during his lifetime. Drawings of the monument in the Coll. Gaignières (Bibl. Nat. Est., rés., no. 4841* and a duplicate under no. 3297). The mausoleum contains on the upper entablature, supported by two Ionic columns, the statue of Chancellor Etienne II, in the dress of a Garde des Sceaux, seated, his elbow resting on the casket containing the Great Seal and holding a sealed chart; below, under a blind arch and against a background of black marble, the statue of his son Etienne III, who was also Chancellor and Garde des Sceaux; he is kneeling in prayer on a pedestal, at the side of the casket with the Great Seal, one hand on his heart, holding a book in the other. In 1793, the statues were removed from the Church and, during the Revolution, stored at the Petits-Augustins; acc. to a note by Lenoir, the statues had the signature of Laurent Magnier, which, however, we have not been able to trace on the originals (*Arch. Mus. Mon. fr.,* I, 309; II, 121, 188; III, 73, 235). Reclaimed by the Marquis d'Aligre, descendant of the Chancellors, the statues were returned to him under the Restoration. In 1822, he had copies made by the sculptor Varin and offered these to the Church of St.-Germain-l'Auxerrois, where they still are today. There are some differences between the originals and the copies in the treatment of details, the hands and the drapery. The originals* were placed by the Marquis d'Aligre in the Chapel of the Asile d'Aligre at Lèves, near Chartres, which he had founded. The Chapel underwent some alterations and today the statues stand in a kind of cloister in the gardens of the Fondation d'Aligre.

LEVES (Eure-et-Loir), FONDATION D'ALIGRE ET MARIE-THERESE

34
Work in the Antichambre and on the Escalier de la Reine

1678–81 Stucco
In collab. with Houzeau (no. 47) and Le Conte (no. 2). They received a payment of 2712 L. (*Comptes,* I, 1285). These are probably the ornaments on the cornice, but the team of Jouvenet (no. 13b), Le Hongre (no. 65b(*)) and Mazeline (no. 16) also worked on the cornice of the Escalier de la Reine, for which they rec. a considerable payment. Legros I (no. 33), B. Massou (no. 35) and J.-B. Tuby (no. 40) also did sculptural work in metal on this staircase.

VERSAILLES, PALACE

35
Two Trophies

1680 Bas-reliefs Stone
Above the arched windows on the north façade of the central building. Payment 300 L. (*Comptes,* II, 91). It is not known which of the 25 trophies on this façade are by L. Magnier.

VERSAILLES, PALACE

36
Work in the Abbey of Sainte-Geneviève, Paris

1680 Stone
Acc. to Guillet, *Mém. inéd.,* p. 420, M. exec:
a. *St. Genevieve* Statue H: 195
In the first court of the Abbey facing the portal, on a fountain and under an arcature (Le Maire, *Paris,* 1685, I, p. 229; Brice, *Descr.,* 1752, II, p. 497–8; Piganiol, *Descr.,* 1765, VI, p. 74–9). The Saint held a book and a candle. It is not known what has become of the statue.
b.* Virgin, seated, and the infant Jesus
Group H: 176
Placed in a niche on the first landing of the great staircase built after the design of Père Claude de Creil (Brice, *ibid.*, p. 499). Still in position, but damaged and restored; the head of Jesus recently broken off.
c. Isaiah* Jeremiah* Ezekiel* Daniel*
Four statues Av. H: 190
In the vestibule of the great staircase (Brice, *ibid.,* p. 498; Piganiol, *ibid.,* p. 82). Isaiah (whom Guillet mistakenly calls Zacharias) and Jeremiah are bare-headed, Ezekiel wears a turban and Daniel a veil; all four show a parchment, a book or a tablet on which is engraved one of their prophecies. The Abbey, closed down during the Revolution, survived, but was turned into a school.

PARIS, LYCEE HENRI IV

37
Work at the Petite Ecurie

1680–81
Le Conte (no. 13*) was responsible for the essential part of the carved decoration, but other sculptors collab. with him. Magnier, Le Conte and Arcis (no. 34) together rec. 500 L., then M. alone 227 L. (*Comptes,* I, 1285; II, 93).

VERSAILLES, PETITE ECURIE

38
Two Statues for Clagny

a. *Justice*
b. *Force*
1680–82 Stone H: ca. 230
About these two statues which, together with two others by Le Conte, decorated the central forepart of the garden façade, cf. Le Conte no. 12* (Guillet, *Mém. inéd.,* p. 420). Payment for the four statues 1940 L. (*Comptes,* I, 1327; II, 161). Destroyed.



Jeremiah 36c



Isaiah 36c



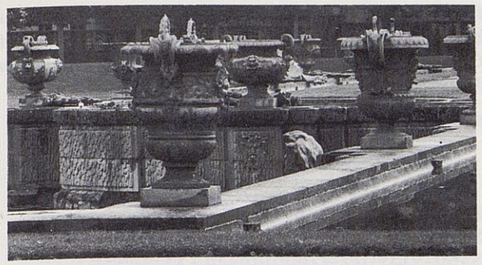
Ezekiel 36c



36b



Daniel 36c



41

39
Sculptures at Chambord

1681 Wood
Payment to Magnier 600 L. (*Comptes,* II, 82, 96); in 1681, 40,000 L. were spent for "completion of work at Chambord and building of stables for 300 horses" (*Comptes,* II, 81). Controller of Buildings at Chambord at that time was Desgodetz. A letter by Colbert dd. 4 Oct. 1679 tells us that at the time the château "was in a pitiable state without door, without windows" (*Lettres, mémoires, instructions de Colbert,* V, p. 425). M. had already worked at the Château de Chambord (no. 18). Not ident. or disapp.

40
Trophies for the Aile du Midi, Versailles Palace

1681–82 Stone
M. collab. with Le Conte (no. 15); together they rec. 4110 L. (*Comptes,* II, 11, 172). These trophies rose above the balustrade of the Aile du Midi. Destroyed.

41(*)
Two Vases, Masks and Shells

1682–83 Lead
For the Bassin sous le Dragon (later Bassin de Neptune). Payment 1400 L. (*Comptes,* II, 140, 278; Guillet, *Mém. inéd.,* p. 419). It is not known which of the 22 vases, masks and shells were exec. by M. The 'Etat des Sculptures . . . de Vers. de 1694' (no. 321) indicates that they were done by the Magniers, meaning that Philippe M. collaborated.

VERSAILLES, GARDENS

42*
Circe

1684–86 Term Marble H: 275
After a design by Mignard. Payment for the model 300 L. in 1684, then payments for the marble of 300 L., 500 L., 800 L. and final payment in 1694, incl. the statue of Flora (no. 28); *Comptes,* II, 437, 622, 624; III, 952, 1007. Valuation 3000 L. in 1692 (Arch. Nat., $O^1 1964^4$). Placed in the South Allée, at the bottom of the Parterre de Latone. Circe is crowned with laurel leaves and flowers; Thomassin's engr. (*Vers.,* p. 202) shows that in her right hand she held a wand (disapp.).

VERSAILLES, GARDENS

43*
Virgin suckling Jesus, or Our Lady of Mercy

1687 Group Limewood H: 116
cf. S. Michaela Walicka, *Kościol i Klasztor Sakramentek w Warszawie-Pomnik zwycięstwa pod Wiedniem* (The Church and the Monastery of the Benedictines of the Blessed Sacrament at Warsaw, Monument to the Victory at Vienna), Warsaw, 1984. Comm. in 1687 by Queen Marie Casimire Sobieska in Paris and brought to Warsaw by Benedictine nuns (Arch. des Bénédictines de Paris, Registre P. 128, IIp, p. 6). The statue is a reproduction of the Virgin for the Carmel at Pontoise (no. 7) in different material and with variations, especially in the Virgin's face and expression. The statue can be attributed to Magnier.

WARSAW, POLAND, MONASTERY OF THE BENEDICTINES OF THE BLESSED SACRAMENT



42



43

44*
Time, or Saturnus

ca. 1687–90 Half-relief Stone
Guillet, *Mém. inéd.,* p. 419. The relief decorates the pediment of the Hôtel le Peletier on the garden side. It repr. a seated, winged old man holding a scythe, his elbow resting on a reversed truncated column on which the hours were marked out; at his feet stands a winged hour-glass. Michel le Peletier, Seigneur de Souzy, at that time assistant to his brother Claude, Contrôleur Général des Finances, had on 19 July 1686, bought the former Hôtel d'Orgeval; he demolished and replaced it by a more spacious hôtel constructed by P. Bullet. cf. Ch. Sellier, *L'Hôtel St.-Fargeau,* 1895; *idem., Anciens hôtels d'autrefois,* 1910, p. 1–29.

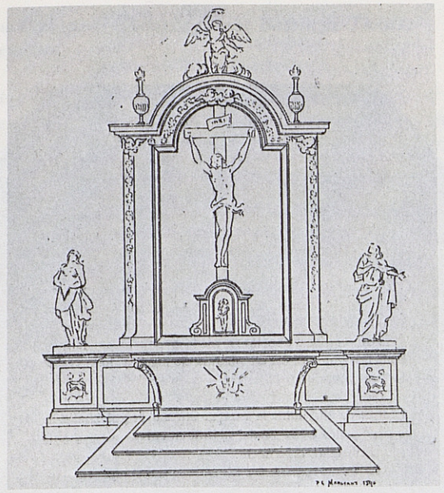
PARIS, 29 RUE DE SEVIGNE

45
Sculptures on the Altar of the Church of Saint-Eloy-lèz-Longjumeau (Yvelines)

ca. 1690 Marble, plaster and wood
cf. E. Coüard-Luys, *Not. sur le Christ en Croix . . . de Notre-Dame de Vers.,* Versailles, 1890. The crucifix hung above the High Altar in the Church of the Priory of St.-Eloy-lèz-Longjumeau, par. Chilly-Mazarin. This Priory belonged to the Canons of Ste.-Geneviève. Christ and the Cross were cut from a single block of marble; together with the crucifix were two statues, the Virgin and St. John, the whole group dating to ca. 1690; the decoration of the church had been commissioned by Jean Coiffier-Ruzé; Abbé d'Effiat, prieur commendataire of Saint-Eloy-lèz-Longjumeau (Abbé Leboeuf, *Hist. du diocèse de Paris,* ed. 1883, IV, p. 70). Since 1675 L. Magnier had owned land, bought from Antoine Coiffier-Ruzé, Maréchal d'Effiat, father of the Abbé d'Effiat. In 1690 he was at Longjumeau (Arch. Départ. Yvelines, E 6824–5). An old Inventaire des Titres du Prieuré (Arch. Départ. Yvelines, série H) stated that the design of the altar was by the sculptor 'Banière' (sic). Dezallier (*Environs de P.,* 1779, p. 238–9) confirms the attrib. of the Crucifix to M. In 1791 the priory was sold as 'bien national'. The sculptor J.-H. Rousseau supplied a report and valuation of the whole altar of St.-Eloy, accompanied by a sketch*; he added that traditionally the crucifix was attributed to the sculptor 'Mattière' (sic); that it was accompanied by two plaster statues on either side of the altar and that the decoration consisted of: the altar in coloured marble, raised on three steps with a marble tabernacle surmounted by an arch and a background of black marble, decor. with three groups of cherubim in clouds of gilded bronze, carrying garlands; also a wooden angel (H: 130) and torchères in white marble.



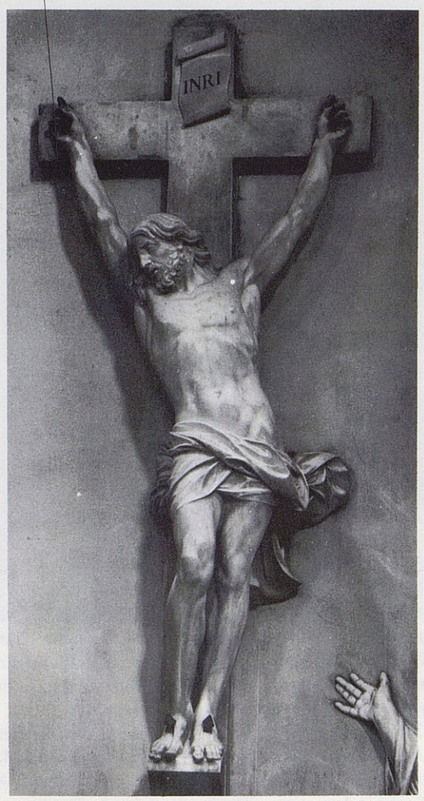
44



45



46



45

Rousseau, who was of the opinion that only the crucifix merited preservation, removed it to the Church of Notre-Dame-de-Versailles. When this Church was closed (from 1793–1800), the Crucifix* was kept at the Mus. Nat., Versailles, but was later returned to its position in Notre-Dame, accompanied by two statues which are not originals (H. of the Christ: ca. 160; H. of the Cross: 260).

VERSAILLES, CHURCH OF NOTRE-DAME (crucifix only)

46
Monument in Memory of Laurent Magnier and his Family

Undated
In the Church of St.-Nicolas-des-Champs with its back against a pillar, near the Chapel of the Virgin. Carved by M. in memory of his wife, his daughter and himself, this monument consisted of a genie holding a medallion with M.'s portrait (Dezallier, *Paris,* 1752, p. 164; Thiéry, *Guide,* p. 544). The drawing* of a small monument in the Church of St.-Nicolas-des-Champs (now in the Musée Carnavalet, Cab. des Estampes, Réserve) is perhaps that of the Magnier monument, but the small genie is holding a laurel-branch and not a medallion. Monument destroyed.

MAGNIER, Philippe (1648–1715)
For family tree, see endpapers

Born in Paris in September 1648. He probably learned his profession in the studio of his father, Laurent M., and at first lived with him in the rue des Gravilliers. On 17 Feb. 1672, he married Catherine Convers, from a family of masons and architects; the family of her mother, Antoinette Trottin, had among its members carpenters established at Longjumeau; they worked at the Château de Chilly for the family d'Effiat (cf. L. Magnier, Biogr. and no. 45). Girardon was a witness at M.'s marriage (Min. Centr. Arch. Nat., Et. LXXXVII, 217). M. had two children: one son, Pierre, born in 1690, with whom he quarrelled; a daughter Anne-Catherine, who made a brilliant match by marrying, on 19 April 1708, Jean de La Motte, Commis des Bâtiments du Roi, later Intendant et Ordonnateur de ses Bâtiments, who in 1725 became Chevalier de l'Ordre de Saint-Michel and was the father-in-law of the architect Jacques-Ange Gabriel (Min. Centr. Arch. Nat., Et. XXXII, cf. Le Lorrain no. 44). M. presented himself to the Académie on 29 July 1679 and was rec. on 30 March 1680 (no. 1). On 20 Dec. 1692, he was elected Asst. Prof.; on 5 Jan. 1704, Prof.; on 1 June, Treasurer, an office which he kept until his death and which brought him 4000 L. per year (*P-V,* III, 101, 380; IV, 84; *Comptes,* V, 345, 437, 518, 618, 703, 796, 882). On 17 Aug. 1708, he was, by royal warrant, given lodgings in the Louvre, which had previously been occupied by Regnaudin (*AAF, Documents,* III, 1853–55, p. 219; *NAAF,* 1873, p. 82). As Officier du Roi, he rec., from 1708–15, an annual stipend of 150 L. (*Comptes,* V. 199, 297, 384, 476, 572, 655, 747, 841, 931). He owned a second house in the rue des Gravilliers, which on 19 April 1715 he let for six years to J.-B.Lemoyne I. With the exception of the tomb of the Maréchal d'Effiat (no. 22), Ph. M. is at present only known through those works which he did for the King; until 1684, he certainly assisted his father in his work; afterwards, as his father was growing old, he himself received the commissions and executed work of high quality.

On 14 Nov. 1715, he made his last will, expressing the wish to be buried at St.-Nicolas-des-Champs (Min. Centr. Arch. Nat., Et. XXVI, 296); he died on 25 Dec. 1715 and was buried at St.-Germain L'Auxerrois (Herluison, p. 267; *P-V,* IV, 219). Invent.a.d. 8 May 1716; the only sculptures included in the Invent. are four plaster busts in the house at Longjumeau (Et. XXVI, 300). His widow died ten years later (Invent.a.d. 1 Dec. 1725, Et. LVI, file missing).

Bibliogr:
Jal, p. 819; T.-B., XXIII, 1929, p. 563.



1

1*
St. Jude

1679–80 Medallion Marble 87×66
Reception piece for the Académie. Small models were submitted 26 Aug. 1679, the full-size model 30 Sept. 1679, the marble was accepted 30 March 1680 (*P-V,* II, 151, 153–54, 163). Exh. at the Acad. in the 18th c. (Guérin and Dezallier, *Descr. Acad.,* p. 46, 135). Mentioned in the Invent. dd. an II under two different numbers, because it had been confused with another medallion (nos. 165, 220, cf. Fontaine, *Coll. Acad.,* p. 165–6). In 1796, it was in the Dépôt de Nesle, then in the Musée des Mon. fr. In ca. 1848 it was trsf. to the Louvre, where it still is (Inv. RF 3074). P. Vitry ('Les médaillons de marbre de l'Acad.', *BSHAF,* 1921, p. 28–30) thinks that, because of a wrong interpretation, Magnier's St. Jude was confused with St. Matthias (or Simon) by Lespagnandelle. According to Vitry, St. Jude should hold a hatchet. Like P. Pradel ('Morceaux de réception des sculpteurs', *BSHAF,* 1945, p. 34–6), we do not agree with Vitry's identification, but we follow Guérin's descr. of 1715, which is consistent with the tradition current at the end of the 17th c.: St. Jude, or Thaddeus, in an attitude of "seriousness" and "sincerity", holds a set-square, "a symbol bestowed on him by tradition, although no-one knows why".

PARIS, LOUVRE

2
Two Groups of Children for the Bassin de Thétis, Versailles

1684 Model Plaster
Payment 660 L. (*Comptes,* II, 437). Le Conte (no. 26a) rec. the same amount for two groups of young tritons for the Bassin de Vénus; the two Bassins of the Parterre d'Eau were placed symmetrically. The plaster moulds were kept in the Salle des Antiques (Arch. Nat., $O^{1}1977^{A}$, p. 4). These groups, cast in lead, were stored at Versailles awaiting restoration (Drawings in the Coll. De Cotte, Bibl. Nat. Est., Fb 26, nos. 58, 62 illustr. under Le Conte no. 26a*), but the project was not carried out. However, an engr. by Dolivar (illustr. under Drouilly no. 20*) shows the intended lay-out. Destroyed.

3*
Ulysses

1684–88 Term Marble H: 278
One of the terms grouped around the Rond-Point des Sénateurs (or des Philosophes) at Versailles. Payment together with that for the Wrestlers (no. 4) from 1684–94 (*Comptes,* II, 437, 622; III, 99, 952, 1007). In 1692, the term was valued at 3000 L. (Arch. Nat., $O^{1}1964^{4}$). Descr. in the 1707 Invent. (Arch. Nat., $O^{1}1976^{A}$, p. 439): his torso is nude, his head crowned with laurels and he holds a flower in his left hand.

VERSAILLES, GARDENS



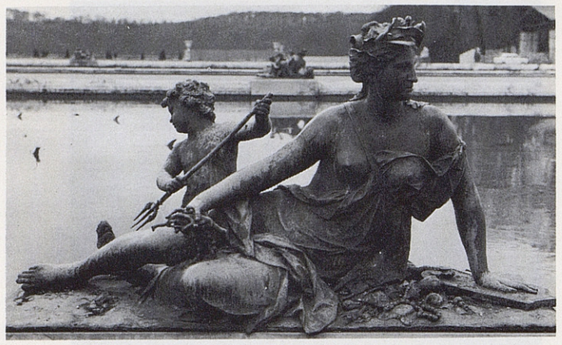
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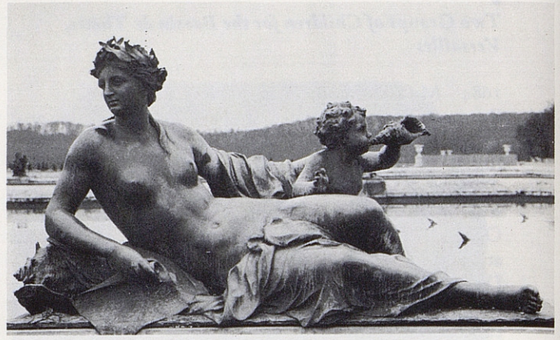
Detail *4*

4
The Wrestlers

1684–88 Group Marble 100×128
A plaster cast of the group taken from the antique in the Uffizi (Tribuna) in Florence (cf. Haskell & Penny, p. 337–8) was sent from the Galerie des Antiques, on the orders of Louvois dd. 27 Nov. 1683, to M. to be copied in marble. The payments, spread over 1684–94, show that this group was intended for Versailles (*Comptes,* II, 437, 622, 1180; III, 99, 952, 1007). In 1692, the group, then already at Marly, was valued at 6000 L. (Arch. Nat., $O^{1}1964^{4}$). In the Invent. of 15 July 1695 (Arch. Nat., $O^{1}1460^{126}$) and following Invents., it is listed in the Appartement vert du Levant, where it is visible in a watercolour drawing (Arch. Nat., $O^{1}1472$, p. 25). On 30 April 1788, the sculptor Dupré restored the two noses, also the upper lip, the eyebrows and the thumb of the right hand of one of the wrestlers (Arch. Nat., $O^{1}1465^{160}$). Still at Marly in 1795, very mutilated (Invent. 19 July 1795, Arch. Louvre Z 3E). It was then trsf. to the garden of the Tuileries (Millin, *Descr . . . des Tuileries,* 1798, p. 85; Philippon la Madeleine, *Tuileries,* p. 113; Inv. MR 2040; *Inv. Rich. Art Fr., Paris, Mon. Civils,* IV, 1914, p. 226), but disappeared after 1855. Visible in the wash drawing* by J.-P. Norblin de la Gourdaine which shows the garden of the Tuileries (Mus. Carnavalet, Paris). Cornu (no. 4) had done a copy of the same antique. Whereabouts unknown.



5



6

5–6
Sculptures at the Parterre d'Eau
1685–86

5* Nymph holding pearls and a child attacking a crocodile

Group Bronze 120×240
Inscr. on the oar:
FONDV PAR LES KELLERS 1689
PHIL MAGNIER F.

6* Nymph holding a chart and a child

Group Bronze 120×240
Inscr. on the chart: PHIL MAGNIER F.
Inscr. on the shell:
FONDV PAR LES KELLERS 1689

Payment 2800 L. (*Comptes,* II, 619, 622, 1180) for models in clay, large models in plaster and finishing (reparage) of the waxes. The Nymphs were cast by the Kellers in 1689; at first one was placed on the north side of the Bassin Nord, the other on the west side of the Bassin du Midi; during the 18th c., the latter was moved to the north side of the Bassin Nord, next to the first group, cf. Granier no. 16. Engr. by Thomassin, *Vers.,* p. 162 and 166. One of the nymphs, seated among shells, rests her left hand on an oar and holds corals and threaded pearls; beside her a small cupid armed with a trident attacks a crocodile. The other nymph rests her elbow lightly on a large shell and holds an unrolled chart; the little cupid at her side, mounted on a dolphin, blows into a shell.

VERSAILLES, GARDENS

7
Work at the Colonnade

1685–87 Marble
a.* Masks representing a Naiad and a Faun
Payment 1140 L. for the masks and the vases, *infra.* (*Comptes,* II, 622, 989). An annotated drawing of the Colonnade gives the subjects of 32 masks and their artists (Arch. Nat., Verst. d'Archit. Album LXIII, 45, cf. A. Marie, *Mansart et R. de Cotte,* p. 405–8).
b. Two Vases
Payment with the masks, *supra* and *NAAF,* 1878, p. 63. Placed above the cornice. Illustr. under Granier no. 14b (*).
c. Two pedestals for bassins
Payment 800 L. (*Comptes,* II, 989, 1180). For 2 of 22 bassins, after a model by J. Raon (no. 25). Illustr. under Cornu no. 17b (*).

VERSAILLES, GARDENS





7a

8
Aurora, or Flora

a* Statue Marble
1686–1704 Signed: PAR. MAGNIER. 1704
After a small wax model by Girardon (no. 64c*), engr. in the *Galerie de Girardon,* VI, 6 under the name of Flora. Large model by Magnier in 1686; payments on acc. from 1686–88 for the marble statue: 1400 L. (not 2000 L. as wrongly noted by Guiffrey), 300 L. (*Comptes,* II, 988, 1180; III, 99); after that M. seems to have abandoned the work. A Mémoire of 28 Aug. 1689 (Arch. Nat., O^{1}2772) indicates that Louvois intended Aurora, Arion (J. Raon no. 30), Leucothea (Rayol no. 3) and Le Point du Jour (P. Legros I no. 50) for the Bosquet des Bains d'Apollon, also called des Dômes; all these statues, with the exception of Aurora, were put into position there between 1690–98 and Anguier's Amphitrite occupied the pedestal destined for Aurora (Arch. Nat., O^{1}1790^{1}, Etat des sculptures . . . de Vers., 1 Jan. 1694). In 1704, the groups of the Bains d'Apollon (Apollo served by the Nymphs, Girardon no. 17 and Regnaudin no. 18; The Sun-horses, Marsy no. 18 and Guérin) were moved from the Bosquet, to be installed at the Marais, and left a gap to be filled by two statues: Callisto by Flamen (no. 35) and Aurora, which Magnier took up again, finished and put into position in 1704; he then rec. 1500 L., 690 L. and finally 510 L. in 1709 towards a total of 4500 L. (*Comptes* IV, 1184; V, 41, 207). From 1844–97, Aurora was in St.-Cloud, then returned to the Bosquet des Dômes, where the statue still stands today. Generally the marble follows Girardon's small model, but with important variations: the pedestal has been transformed into a cloud and the carriage has become a marine shell, perhaps in order to fit in iconographically with the rest of the statuary at the Bosquet des Dômes. Aurora "the rosy-fingered", in a large swirling drapery, lightly treads on the clouds and strews roses from a bouquet which she is holding in her dress.



8b



8a

VERSAILLES, GARDENS

b.* Statue Bronze
1686–1702
From 1686 Langlois moulded and cast plasters of several separate parts of Aurora and of J. Raon's Arion (no. 30). In 1688, he moulded another plaster of Aurora, which was cast in bronze by the Kellers in 1693 (*Comptes,* II, 994; III, 99; Arch. Nat., o^{1}1474, fol. 125). In 1701–2, J. Desjardins rec. 714 L. for finishing (reparage) of the Aurora bronze (*Comptes,* IV, 735, 852), which from 1701 and throughout the 18th c. stood in the Bosquet du Belvedere at Marly (Arch. Nat., O^{1}1474, fol. 126; Invents. of 1707 & 1733, Arch. Nat., O^{1}1976^{A},

p. 858 & O¹1965). During the Consulate, Aurora was sent to the terrace of the Château at St.-Cloud (J.-P. Samoyault, 'Les remplois de sculpture . . . du Palais de Saint-Cloud', *BSHAF,* 1971, p. 156); then, in 1872, the statue was sent to the garden of the Tuileries until 1911. After that, it was kept in store at the Louvre until, in August 1926, it was installed in Square G.-Cain in Paris, where it still stands. Apparently the bronze closely follows Girardon's model; Aurora's carriage is in the form of a great shell mounted on wheels.

PARIS, SQUARE GEORGES-CAIN

A reduction in bronze, after the large bronze above, was acquired by the Musée de Marly-le-Roi in 1979.

9
Work at the Grand Trianon

1687–88
a. Two Ionic Capitals Marble
Payment 300 L. for a capital for an engaged column and a pilaster capital (*Comptes,* II, 1180). Illustr. under André no. 11(*).

VERSAILLES, GRAND TRIANON

b. *Two groups of a woman with cupids* Trossy stone
Above the peristyle. Payment of 1100 L. to M. and Van Clève (no. 13b), who worked in collab. (*Comptes,* III, 36). P. Legros I (no. 54) carved another pair of symmetrical groups. These four groups were flanked by eight groups of children. Details and illustr. under Legros I no. 54★. Destroyed.

10
Cornices in the North Wing, Versailles

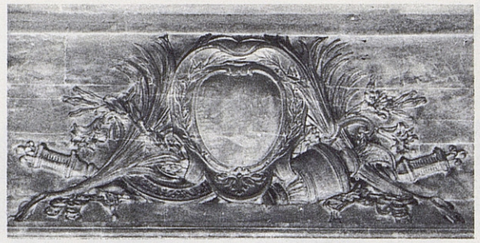
1688 Stucco
Magnier, Legrand (no. 12) and Van Clève (no. 14) together rec. 6487 L. (*Comptes,* III, 55–6, 1093, 1140). Not ident. or disapp.

11–21
WORK AT THE DOME DES INVALIDES

1690–1702

11 **12**
Saint Matthew ***Saint Bartholomew***

1690–91 Two statues St.-Leu stone
Two of the 16 statues repr. the 12 Apostles, St. Paul, St. Barnabus, St. John the Baptist and the prophet Elias, which were placed on the outer balustrade around the drum of the Dôme. Visible in an anon. engr. repr. under Coyzevox nos. 54a,b,c★. Shared between the sculptors thus: 6 by Cornu (no. 21b), 2 by Philippe Magnier, 2 by Hurtrelle (nos. 21–2), 2 by Poultier



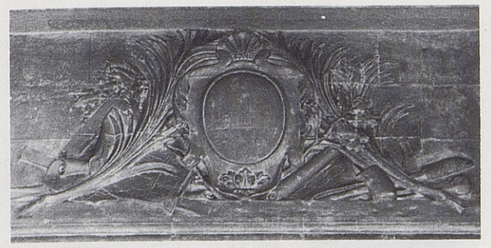


14

(nos. 12,13), 2 by J. Raon (no. 33), 1 by Rayol (no. 8), 1 by Van Clève (no. 17). The work was allocated on 24 May 1690 (Bibl. Nat., Ms.fr., n.a. 22936, fol. 163–65); the subjects represented are listed by Félibien des Avaux, *Invalides,* p. 56, 307. Payment for each statue 350 L.; M. rec. 700 L. (*Comptes,* III, 422, 557). Destroyed during the Revolution.

13
Models for Evangelists

1691
a. *Bas-relief*
On 31 Jan. 1691, four bas-reliefs for the pendentives of the Dôme des Invalides were comm. from Ph. Magnier, Dedieu (no. 33★), P. Legros I (no. 58) and Lespingola (the latter never undertook the work). The reliefs repr. the four Evangelists (Arch. Nat., O¹1665[35,36,87]; Bibl. Nat. Est., Coll. De Cotte, Hc 14, ft. 3). M. rec. 126 L. (*Comptes,* III, 557), but the projected reliefs were replaced by paintings by Ch. de La Fosse.
b. *Statue*
In the same year, M. rec. 650 L. "for the figure of one of the four Evangelists at one corner of the Dôme and two bas-reliefs of the history of St.-Louis" (nos. 14, 15), *Comptes, ibid.* Probably this concerns the same programme on which Jouvenet (no. 57) and Mazeline worked, but which was not followed up. Destroyed.





15

14★ **15★**
Saint Louis touching the Sick
Saint Louis ordering the Construction of the Quinze-Vingt Hospital

1691–93 Two bas-reliefs Stone 210×228
Two of the eight bas-reliefs illustr. the history of St. Louis, placed in the four arms of the Greek cross above the chapel doors. The others were carved by Hurtrelle (no. 24), P. Legros I (no. 60), Lespingola (no. 27), S. Slodtz (no. 9) and Van Clève (nos. 21, 22). Valuation and payment for each 1200 L. (Arch. Nat., O¹1665[35,36,87]; Bibl. Nat. Est., Hc 14, 2; *Comptes,* III, 557, 705, 846; IV 330, 471). During the inspection of these sculptures at the Invalides on 5 April 1700 by Coyzevox, N. Coustou, Van Clève and Lespingola, the heads of St. Louis and of the kneeling woman in Magnier's first bas-relief were criticised as being too large (Arch. Nat., O¹1665[47]). The bas-reliefs are attrib. to M. by Félibien des Avaux, *Invalides,* p. 307; Granet, p. 109 and Pérau, p. 75; engr. by Cochin in Pérau, pl. 47, 50. The first bas-relief shows St. Louis, crowned, healing the sick of their scrofula by placing his hand on their foreheads. In the second, one sees an architect explaining to St. Louis a building plan, held up by a child; behind the King, a monk, a sacristan and soldiers. Each of these two scenes is surmounted by a bas-relief★, paid for at the same time; both consist of an escutcheon flanked by palms, liturgical instruments, laurel branches and architectural plans on parchment rolls.

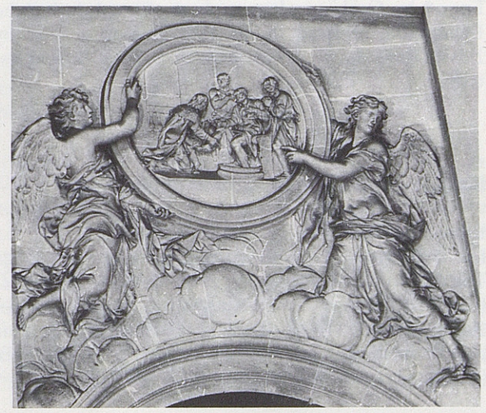
PARIS, DOME DES INVALIDES

16★ **17★**
Two Medallions illustrating the History of Saint Louis, supported by Angels

1693–99 Two half-reliefs Stone 300×350
Two of eight reliefs inside the four round chapels, above the arched passages. The other reliefs were by Poultier (nos. 16, 17), J. Raon (nos. 37, 38) and Vigier (nos. 10, 11). Each relief was valued at 750 L.; payment to M. in 1693, 1698–99 (Arch. Nat., O¹1665[36,86]; *Comptes,* III, 846; IV, 330, 471). The exact location and the themes treated are listed by Félibien des Avaux (*Invalides,* p. 307); the attribution in Pérau, (p. 77) and *Rich. Art. Fr., Paris, Mon. Rel.,* III, p. 243, 245, 247–8, 252, are almost all erroneous. M. exec. the two reliefs in the Chapel of St.-Ambroise, above the west and south passages. In Dec. 1698, M.'s angels were three-quarters completed, but the models for the medallions had not even been started; M., who had the reputation of being 'not diligent enough', was warned he might be replaced by another sculptor; but in May 1699, he finally



16



17

finished the work. When, on 5 April 1700, the sculptures were inspected by Coyzevox, N. Coustou, Lespingola and Van Clève, M. was asked to remove the folds on the thigh of the angel on the right in the second relief (Arch. Nat., $O^{1}1665^{47}$). The medallion above the west passage repr. St. Louis' vision: during a mass, at the moment of the Elevation of the Host, the child Jesus took the place of the Host. The medallion above the south passage shows St. Louis washing the feet of the poor. Engr. by Cochin in Pérau, pl. 80.

PARIS, DOME DES INVALIDES



18

18
Louis XIII

1700 Medallion Stone Diam: 100
One of the 12 Kings of France, at the base of the cupola inside the Church. An earlier, rejected, plan envisaged 12 bas-reliefs illustr. scenes from the history of France; M. was to carve "the Vow of Louis XIII to the Virgin" (Arch. Nat., $O^{1}1665^{42}$). Each of the medallions of Kings was valued at 500 L.; payment to M. in 1700, 1701 and 1709 (*Comptes,* IV, 612, 728; V, 349). cf. Félibien des Avaux, *Invalides,* p. 308; Granet, p. 108; Pérau, p. 84. Engr.★ by Cochin in Pérau, pl. 44. Erased during the Revolution; replaced in the 19th c. with a copy by Bosio (*Rich. Art. Fr., Paris, Mon. Rel.,* III, p. 238). Destroyed.

19
Sculptures on the Pendentives of the Cupola

1700–01 Stone
In collab. with P. Legros I (no. 65) and Lapierre (no. 6). The three sculptors rec. 3538 L. in three instalms. (*Comptes,* IV, 610, 727; V, 349). Magnier's Mém. in Arch. Nat., $O^{1}1665^{55}$. They carved two of the four pendentives, the two others were by Lespingola (no. 35), François (no. 17) and J. Desjardins.

PARIS, DOME DES INVALIDES

20
Work on the Baldachin for the High Altar of the Dôme des Invalides

1702 Cardboard, plaster and lead
cf. G. Coustou no. 6★, who collab. with M., Lapierre (no. 7), J.-L. Lemoyne (no. 8), Poirier (no. 10) and Van Clève (no. 40). Payment 20,387 L. incl. no. 21 (*Comptes,* V, 347; Arch. Nat., $O^{1}1665^{35}$). Destroyed.

21
Works on the Altar of Sainte-Thérèse

ca. 1702
a. *Saint Teresa* Statue Plaster
cf. Mém., Dec. 1708, Arch. Nat., $o^{1}1665^{54}$; Félibien des Avaux, *Invalides,* p. 307; Granet, p. 109; Pérau, p. 75. The statue stood on the Altar of Ste.-Thérèse in the right arm of the transept (cf. Van Clève no. 39). Payment incl. with no. 20 *supra.* Drawing★ in Coll. De Cotte, Bibl. Nat. Est., Hc 14 (with the name of Van Clève at the bottom, probably because it was later planned to entrust the exec. in marble to this sculptor). Engr.★ by Lucas in Pérau, pl. 49. In 1745, J.-B. Lemoyne II replaced the plaster with a marble statue, which has also disapp. Destroyed.
b. *Saint Teresa* Bas-relief
On the retable of the same altar, acc. to Félibien des Avaux, *Invalides,* p. 307. Destroyed.



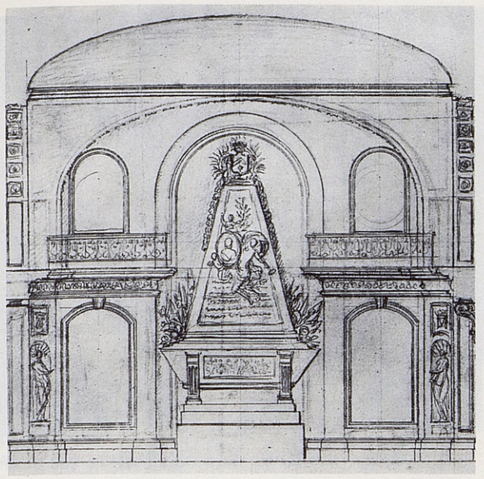
21a



21a

22
Model for a Tomb in memory of the Maréchal d'Effiat

Before 1698 Clay and plaster 325×240
cf. R. Strandberg, 'Pierre Bullet et l'Abbé d'Effiat', *GBA,* 1978[2], p. 69–74. The monument was comm. by the Maréchal's son, Jean Coiffier-Ruzé, Abbé d'Effiat, to honour the memory of his father, Antoine Coiffier-Ruzé, who died in Lüzenstein in 1632. The architect Pierre Bullet supplied the drawings, Ph. M. was comm.



22

to exec. the models and the marble. A verbal contract amounting to 36,000 L. was concluded between the Abbé d'Effiat and M. A portrait-painting of the Maréchal, together with his Chevalier's cloak and the collar of the Order of the St.-Esprit, were sent to the sculptor to help in achieving a good likeness on the medallion. But when the Abbé d'Effiat died in 1698, only the model with the principal figures in clay, moulded in plaster, had been completed. When the Invent.a.d. of the Abbé was drawn up, Magnier, demanding payment for the model in acc. with the valuation, opposed the "levée des scellés"; he finally rec. 150 L. (Invent. of 18 Oct. 1698, Arch. Nat., $Z^{1m}35$, publ. in *NAAF,* 1889, p. 181–214). One of Bullet's drawings for the tomb is preserved in the Coll. Cronstedt (Nat. Mus., Stockholm, CC 2664★, identified by R. Standberg). It is very likely that the tomb was to be erected in a chapel in the Church of the Filles de la Croix, rue de Charonne, Paris, which Bullet was supposed to construct for the Abbé d'Effiat. The drawing shows a sarcophagus decor. with a bas-relief; above it rises a squared pyramid with military trophies; in the middle, the medallion showing the half-length portrait of the deceased, held up by a Figure of Fame sounding a trumpet, and two child angels. At the top of the Pyramid an escutcheon with the arms of the Maréchal, wearing his Marquis's crown. The death of the Abbé d'Effiat brought the work on the mausoleum to an end. Destroyed.

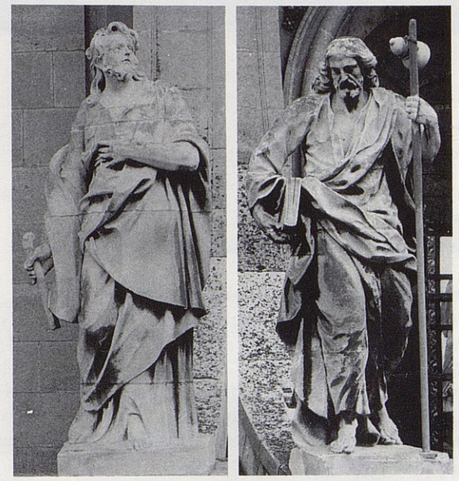
23
Work on the Small Baldachins for the Bains d'Apollon in the Bosquet du Marais, Versailles

1705 Lead
In collab. with a large team, which in 1711 rec. 16,300 L. (*Comptes,* V, 538); cf. Bertrand no. 12★ and *app.,* vol. II, p. 423. M.'s collaboration must have been important, because he rec. individually, in addition to the payment rec. by the others, 8500 L., 5000 L. and 1000 L. (*Comptes,* IV, 1184; V, 41, 143). Destroyed.

24
Work on the Cornices of the Trianon

1706 Stucco
a. In the King's Chamber
In collab. with G. Coustou no. 10(★), Lapierre (no. 13), J.-L. Lemoyne (no. 17), Poirier (no. 24), Van Clève (no. 49). Payment 920 L. (*Comptes,* V. 494). From 1703, the King's chamber was in the right wing of the Palace giving on to the courtyard.
b. In the Galerie
cf. J.-L. Lemoyne (no. 18(★)), with whom L. collab.; together they rec. 2790 L. (*Comptes,* V. 16).

VERSAILLES, GRAND TRIANON



25

26

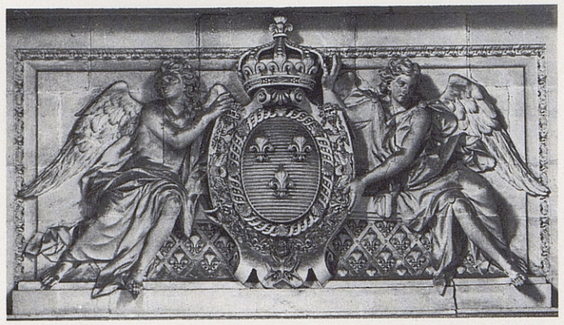
25–34
WORK AT THE CHAPEL, VERSAILLES PALACE

25★
Saint Thomas

26★
Saint James the Greater

1707–08 Two statues Tonnerre stone H: 260
On the exterior balustrade of the chapel. Valued together in M.'s Mém. at 2000 L.; payment in 1707–10 (Arch. Nat., $O^{1}1784$; *Comptes,* V. 124, 412). St. James is repr. in his cloak with his staff and a heavy book. St. Thomas's attribs. are less clear; perhaps M. intended to express the Saint's faith in the resurrected Christ after he had touched Christ's wounds; in his right hand, an indistinct attribute which resembles part of a staff (not his habitual attrib., the architect's square).

VERSAILLES PALACE, CHAPEL



27



28



30



31

27–29
WORK ON THE ROYAL TRIBUNE

27*
Two angels supporting the Escutcheon of France

1708 Bas-relief Stone 485×210
Above the door inside the Royal Tribune. Mém. of 2500 L., plus 200 L. for the model (Arch. Nat., O^{1}1784), payments in 1708, 1710 (*Comptes,* V, 217, 412). The two angels, seated on a pedestal decor. with fleurs-de-lis, present the crowned escutcheon, on which are three fleurs-de-lis, surrounded with the collars of the Orders of Saint-Michel and the Saint-Esprit.

VERSAILLES PALACE, CHAPEL

28*
Two heads of Seraphim in clouds in the centre of a garland of flowers

1708 Bas-relief Stone L:485
On the lintel of the same door; Mém. and payment, cf. *supra*. The work was valued at 250 L.

VERSAILLES PALACE, CHAPEL

29
Models of Bas-reliefs

1708
As sopraportes for the side-doors, M. made two models of angels carrying the King's Arms, which were not used, and models for bas-reliefs of the Presentation in the Temple and Jesus teaching the Doctors, as well as the cherubim and the consoles used by Poirier (no. 35) and by G. Coustou (no. 26). In M.'s Mém. the models were valued at 160 L. (Arch. Nat., O^{1}1784). Destroyed.



32

30*
Allegory of the Encounter of Christ with Saint Veronica

1708–09 Bas-relief Bonbanc stone 195×389
One of the 16 allegorical bas-reliefs evoking the Passion of Christ in the spandrels of the arcades, cf. Ph. Bertrand no. 22. On the north side of the nave at the second arcade; valuation 1200 L., payments in 1709, 1710 (Mém. in Arch. Nat., O^{1}1784; *Comptes,* V, 318, 412). An adolescent angel seated on clouds holds up the cloak of St. Veronica with Christ's face imprinted on it; the angel is accompanied by a half-length child angel and four cherubim heads.

VERSAILLES PALACE, CHAPEL

31*
Trophy related to St. Veronica

1708–09 Bas-relief Bonbanc stone 248×65
On the pillar below the bas-relief no. 30, cf. Ph. Bertrand no. 23. Descr. in Magnier's Mém. and valued at 600 L. (Arch. Nat., O^{1}1784); payment together with that for no. 32. A cartouche showing St. Veronica holding up the cloth with Christ's face is shown in the centre of a trophy composed of weapons, helmets, quivers, palms and laurels.

VERSAILLES PALACE, CHAPEL

32*
Heads of Cherubim in Clouds

1708–09 Half-relief Stone 81×162
At the keystone of the second arcade on the north side of the nave; valued at 225 L.; Mém. and payment, cf. no. 30.

VERSAILLES PALACE, CHAPEL

33
The Four Parts of the World

1709 Bas-reliefs Stucco
On the ceiling of the Salon Haut of the Chapel; cf. J.-L. Lemoyne (no. 25(*)) who collab. with Magnier, Lepautre (no. 28) and Thierry (no. 15). Valued at 8950 L., descriptive Mém. in Arch. Nat., O^{1}1784; payment in *Comptes,* V, 316, 412, incl. no. 34. Each part of the world is illustr. by a bas-relief decorating one of the corners of the ceiling, composed of two women seated among trophies on either side of an oval medallion and accompanied by a horse (for Europe), a dromedary (for Asia), a lion (for Africa), a crocodile (for America).

VERSAILLES PALACE, CHAPEL

34
Decorative Motif in the Centre of the Ceiling of the Salon Haut

1709 Bas-relief Stucco
In collab. with J.-L. Lemoyne (no. 26), Lepautre (no. 29) and Thierry (no. 16). Valuation 780 L.; descriptive Mém. in Arch. Nat., O^{1}1784. Payment together with no. 33. The decor. consists of a rich moulding embellished with flowers.

VERSAILLES PALACE, CHAPEL



35

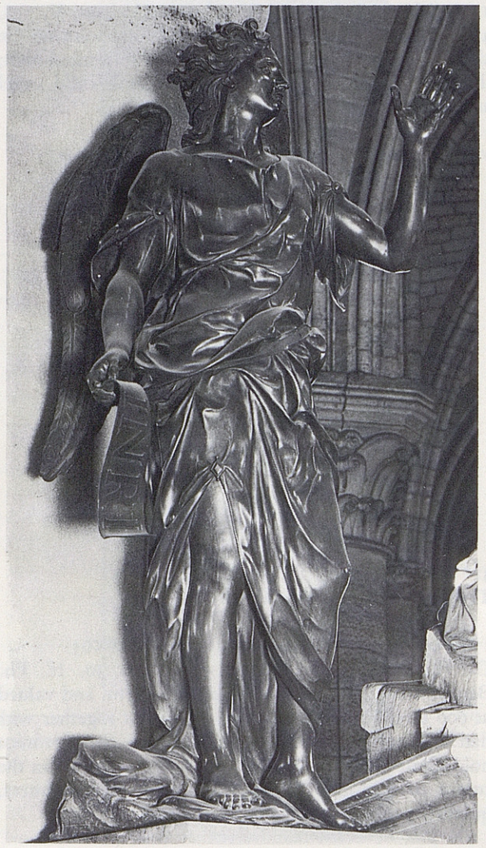
35
Companion of Diana

1710–18 Group Marble H: ca.178
For the bibliogr. cf. Cayot no. 8. On 1 Aug. 1710, M. and nine other sculptors (cf. Dedieu no. 49) each rec. 200 L. on acc. for a Companion of Diana, probably intended for Marly (*Comptes,* V, 432). M.'s work, then only rough-hewn, was taken up again, completed and delivered to the King in 1718; on the 12 Aug. 1719, M.'s widow rec. 3400 L., making a total of 3600 L. (Arch. Nat., $O^1$2218). In 1746, the statue was in the park of the Château de La Muette (Arch. Nat., $O^1$1583) together with the Companions of Diana by Lepautre (no. 34), Poirier (no. 46), Flamen (no. 62) and F.-B. Massou (no. 9). Descr. in the old royal inventories; a drawing* by M. in the Coll. De Cotte (Bibl. Nat. Est., Fb 26, p. 50) records the appearance: the Nymph walks, dressed in a flowing tunic, accomp. by a dog; on her back she carries a quiver, in her left hand she holds a bow and in her right lifts a hunting horn. The plaster model was in the Salle des Antiques at the Louvre (Arch. Nat., $O^1$1965[8], Invent. of 21 Aug. 1754). All traces of the marble have been lost. A statue of unknown origin and unsigned, which repeats Magnier's Companion with some variations, stands at present in the Vestibule of the Military Governor's Office at the Invalides in Paris (cf. M. Beaulieu, 'La Diane d'A. Flamen et ses Compagnes', *Revue du Louvre,* 1973, no. 2, p. 84, note 12); acc. to M. Beaulieu, this is a later work, ca. 1740–50.
Whereabouts unknown.

36*
Angel holding a Banderole with the Inscription INRI

1723–13 Statue Bronze H: 182
Payment of 945 L. (*Comptes,* V, 610, 787). One of six angels carrying the instruments of the Passion, for the choir at Notre-Dame, in fulfilment of the Vow of Louis XIII. cf. Ph. Bertrand no. 28*. The other angels were by Flamen (no. 61), Hurtrelle (no. 37), Poirier (no. 44) and Van Clève (nos. 62, 63).

PARIS, CATHEDRAL OF NOTRE-DAME



36



Carré *Portrait of Gaspard Marsy*

MARSY, Gaspard (1624–1681) and Balthazard (1628–1674)

Both were born in Cambrai (Nord): Gaspard in December 1624 (cf. Hedin p. 14 note 6), Balthazard was baptised on 6 Jan. 1628. They were sons of Jaspard Marsy and Jaqueline Tabaguez. Jaspard († 13 May 1674), a very active sculptor, building contractor and governor of the Cambrai guild "des Quatre Styles", was their first master and took them into his studio at Cambrai (cf. no. 1). It is doubtful whether the marble balustrades of the High Altar of the Church of Notre-Dame at Calais, signed G.M.1648, were by the young Gaspard (cf. H. de Rheims, *Mémoire sur le maître-autel de N.-D. de Calais,* 1843, p. 9). Jaspard had five other children: two sons, Nicolas († 1672 in Paris, rue St.-Marc) and Charles (born 1643 and still alive in 1681); little is known about them. They came to Paris and assisted at the religious marriage of Gaspard in 1664, when they were described as 'sculpteurs et architectes du Roi' (Jal, p. 842). There were three daughters: Françoise, who died young; Jeanne, who married P. Legros I on 3 Sept. 1663 and died in 1668; lastly Thérèse, who, on 19 Feb. 1667, married Alexandre Rahault, silk merchant in Paris; she died in 1697 (Min. Centr. Arch. Nat., Et. XLI, 234). In 1648, Gaspard and Balthazard settled in Paris: their father joined them in 1652. Acc. to Guillet (*Mém.inéd.,* p. 307), they spent their first year with a wood-carver, then they devoted one or two years to private study. After that they worked in the workshops of Sarazin, Anguier, Van Opstal and Buyster. In his Conférence of 7 Dec. 1669, cf. *infra,* Gaspard speaks of the lengthy association he had with Van Opstal, F. Anguier and Sarazin, his deceased masters. It is possible that at that time they took part in the decoration of some rooms in the Queen-mother's Summer Apartment in the Louvre, entrusted to F. Anguier; we know for certain that a few years later they worked in some other rooms (no. 4). In about 1655–56, La Vrillière introduced them to several "personnes de qualité" and they undertook "several works in stucco in the Marais district" (Guillet, *Mém. inéd.,* p. 308). On 6 Nov. 1655, Gaspard presented himself to the Acad. and was received as an Academician on 5 Aug. 1657 (no. 2). In July 1659, he was made professor, at the same time as Girardon; he was dismissed on 13 July 1660 because he neglected his duties, but continued to teach occasionally, in Dec. 1665, Oct. 1666, Dec. 1669 (*P-V,* I, 157, 159, 160–2, 169). The activity of the Marsy brothers on the royal building sites is documented for the first time in 1658 (at the Louvre, no. 4); from then onwards, with the exception of a few, but major, commissions, mainly for funeral works (Tombs of Marquis de Cucé, no. 8; Jean-Casimir, no. 46; Turenne, no. 54; Duc de Noailles, no. 66), they worked for the King and, after 1666, principally at Versailles, where they ranked among the most renowned sculptors. Throughout their careers, they worked in partnership and shared equally not only all payments they received for their work, but also their moveable and immoveable possessions (Compte of 15 June 1671, Min. Centr. Arch. Nat., Et. XLI, 242a). On 4 Nov. 1664, Gaspard married Marie-Gabrielle Denison, daughter of a former alderman of Paris; witnesses were P. Legros I, Charles Errard and Le Brun (Min. Centr. Arch. Nat., Et. XLI, 254; Guiffrey, *NAAF,* 1872, p. 275); his wife brought him a dowry of 15,000 L., of which 13,000 L. were invested in a house in Paris, rue des Arcis. Two of their three children died very young (Jal); the third, a daughter, Marie-Gabrielle-Renée, died later, but before 1687 (cf. no. 68). In 1668, G. sold to the King for 10,400 L. four paintings from his collection, by Carracci, Domenichino, Guidi and Poelenburgh (*Comptes,* I, 282; cf. also Hedin, p. 233–4). On 19 Nov. 1669 Balthazard married Claude-Geneviève Peitevin, daughter of an apothecary and grocer; Le Brun was among the witnesses; his wife brought him a dowry of 16,300 L. (Min. Centr. Arch. Nat., Et. VIII, 727). They had two children; their son, Claude-Balthazard became Avocat au Parlement.

On 7 Dec. 1669, Gaspard gave a lecture at the Académie about the Torso Belvedere (Bibl. Ecole Beaux-Arts, Ms. 123, 137; *P-V,* I, 343–4; III, 166). On 26 Feb. 1673, Balthazard became a member of the Académie in recognition of his proven abilities and offered a bust as his reception piece (no. 40); on the same day he was made Asst. Prof. (*P-V,* II, 3). Balthazard died on 16 May 1674, three days after his father (Invent.a.d. 5 June 1674, Min. Centr. Arch. Nat., Et. VIII, 774) and was interred at St.-Eustache. On 5 Sept. 1676, Gaspard gave a second lecture before the Académie on "La Pratique Théorie et la Théorie Pratique des Arts" (Bibl. Ecole Beaux-Arts, Ms. 170). In 1678 he acted for one term as Rector (*P-V,* II, 138). He had several apprentices: J.-F. Genaples, J. Maupinot,

Alexandre Rousseau, called Rousseau de Corbeil (Contrats d'apprentissage dd. 2 Dec. 1678, 15 Feb. and 30 May 1679, Min. Centr. Arch. Nat., Et. CXII, 377, 378, 378 bis); he presented the sculptor Clérion to the Académie (*P-V,* II, 73). From 1679 until his death he had the assistance of A. Flamen, who collab. with him on several of his commissions which he completed after B.M.'s death († 10 Dec. 1681; Testament 10 Dec. 1681; Invent.a.d. 29 July 1682, Min. Centr. Arch. Nat., Et. CXII, 384, 385A; Guiffrey, *NAAF,* IV, 1883, p. 46–63; Arch. Nat., Y 14740). He was buried at St.-Germain l'Auxerrois. His studio was taken over by A. Flamen.

Gaspard owned a collection of paintings copied after Raphael, Annibale Carracci and their school, engravings after Le Brun, plaster casts and terracottas after Hellenistic sculptures. He left all his sketches and models to his nephew P. Legros II.

Known residences of the brothers Marsy: in 1658, rue de Richelieu, par. St.-Roch; in 1661, rue Neuve de Richelieu or de la Grange Batelière, close to the porte Richelieu, par. St.-Eustache; in 1669, rue St.-Marc, close to the Porte Montmartre, par. St.-Eustache; in 1677, rue Froidmanteau, par. St.-Germain l'Auxerrois, where Gaspard died. In addition, G. had, towards the end of his life, a studio in the Louvre. Between 1674 and 1680, he lived periodically at Montmorency, in a house belonging to Le Brun. The brothers Marsy invested their capital mainly in two pieces of land, where they built houses for letting. 1) a plot in the rue de Richelieu (today no. 38) backing on to the Palais Cardinal (Royal), bought 9 Feb. 1658 (Min. Centr. Arch. Nat., Et. LIII, 25); there they built a big house and let it in 1660 to Thomas Scarron; in 1663, to Charles de Mony, Marquis de Riberpré; in 1670, to the Comtesse de Blin. 2) a large plot in rue Neuve de Richelieu (today rue de Richelieu no. 85), at the corner of the moats, acquired on 5 May 1665 (Min. Centr. Arch. Nat., Et. LXI, 255); there they built a large house with two main buildings, carriage entrance, courtyard and garden, with apartments decorated with sculptures (no. 13); the house was let on 20 March 1668 to the Marquis de Soyecourt; three shops connected with it were let to other tenants.

Gaspard's portrait* was painted by Carré for his reception into the Académie in 1681–2 (*P-V,* II, 204, 222, 274); it is today in Versailles Museum (MV 3519).

Bibliogr. and Sources:
Notaries: Gaspard's and Balthazard's notaries between 1658–74 were mainly Gigot and De Vaux; their minutes are collected in the Min. Centr. Arch. Nat., Et. XLI, which contains a large number of deeds connected with the Marsys. After Balthazard's death, Gaspard dealt mainly with the notary Desnotz (Et. CXII). B.'s marriage contract and Invent.a.d. were drawn up by Huart, notary of the Peitevin family (Et. VIII). Guillet de St.-Georges, 'Gaspard et Balthazard Marsy', *Mémoires inédits,* I, p. 307–311; Dezallier, *Vie,* p. 202–209; Mariette, *ABC,* VI, p. 262–3; H. de Montaiglon, 'G. de Marsy, sculpteur', *AAF,* XI, 1858–60, p. 212–13; Jal, p. 842; Guiffrey, 'G. Marsy: achat d'une rente', *NAAF,* 1872, p. 275–8; 'Procès verbal d'apposition des scellés', *NAAF,* 1883, p. 46–83; Herluison, p. 283; A. Durieux, 'G. Marsy', *RSBAD,* 1882, p. 99–108 and *Mém. de la Soc. d'Emulation de Cambrai,* 1892, p. 253–63; T.-B., XXIV, 1930, p. 144–5; F. Machelart, 'Naissance et Développement de l'art baroque en Cambrésis', thèse de Troisième Cycle, Lille University, 1977; F. Souchal, 'De Cambrai à Versailles: les frères Marsy, sculpteurs du Roi', *Revue du Nord,* LXII, 1980, p. 383–413; Thomas F. Hedin, 'Exemple d'une collaboration d'artistes: the Partnership of Gaspard Marsy and Anselme Flamen (1679–1681)', *GBA,* 1981[2], p. 103–114; Hedin, *The Sculpture of Gaspard and Balthazard Marsy. Art and Patronage in the early Reign of Louis XIV, with a Catalogue Raisonné,* Columbia, 1983. Our study is greatly indebted to his research.

Abbreviations:
G =work by Gaspard
B =work by Balthazard
GB=work done in collaboration

1 (G)
Work on the Rood-Screen (Jubé) of the Abbey of Saint-Aubert, Cambrai

1644
cf. Hedin, p. 15–16, P. Parent, "Un tailleur d'images, cambrésien, Jaspard Marsy", *Revue du Nord,* VII, 1921 p. 249–57 and F. Machelart, 'Architectes et sculpteurs de l'église de Cambrai', *Revue du Nord,* LVIII, 1976. Commissioned in 1635 from Jaspard Marsy, the work was begun in 1640. An important team of sculptors and artisans worked there under his direction and to his designs, incl. Gaspard, who received a separate payment in 1644. The Church of St.-Aubert is today called Saint-Géry.

CAMBRAI (NORD), CHURCH OF SAINT-GERY

2 (GB)
Work at the Hôtel de La Vrillière, Paris

ca. 1655 Stucco
The hôtel in the rue des Petits-Champs belonged to Louis Phélypeaux de La Vrillière, who had it built by F. Mansart in 1635. No details are known about the work done by the Marsys (Guillet, *Mém. inéd.,* p. 307). In the 18th c. the hôtel became the property of the Comte de Toulouse and was modified by R. De Cotte (cf. Charpentier no. 10). Today it is the head office of the Banque de France. cf. Hedin, p. 23, 104 no. 2. Not ident. or disapp.



3

3* (G)
Ecce Homo

1655–57 Oval medallion Marble 84×65
cf. Hedin, p. 23, 102 no. 1. Reception piece for the Académie. Subject given on 13 Nov. 1655; Gaspard was asked to present the terracotta model within three months, but did not do so until 2 Dec. 1656 and the full-size model not until 27 Jan. 1657. The Acad. gave him a further six months to do the marble and, after a reprimand before the assembly in July, a further month. On 5 Aug. 1657, Gaspard submitted the marble relief and was made an Academician. On 3 Sept. 1689, Guillet gave a lecture on the Ecce Homo (*P-V,* I, 106, 122–5, 130, 133–4, 340, 365–6). During the 18th c. the marble was kept in the Académie (*Descr. Acad.,* Guérin, p. 48–9 and Dezallier, p. 135), then, during the Revolution, removed to the Louvre (Inv. RF3149). Fontaine, *Coll. Acad.,* p. 163. Christ is represented, after the Flagellation, half-length, semi-nude, his bound hands holding a bullrush.

PARIS, LOUVRE

4 (GB)
Work in the Queen-Mother's Summer Apartment at the Louvre

1658 Stucco
cf. Hedin, p. 25–8, 107–9 no. 5. The stucco decoration of the Salon (today the Salle de Mécène) and of the Rotonde (today the Rotonde de Mars) at the northern end of this apartment was exec. "under the direction and to the designs of Charles Errard by the Marsys and other sculptors" (Guillet, 'Vie de Charles Errard', *Mém. inéd.,* p. 79). The apartment is on the ground floor under the Petite Galerie (later the Galerie d'Apollon). The contract was signed on 22 June 1658 between Errard and the administrator Ratabon (Min. Centr. Arch. Nat., Et. XCVI, 71, publ. in L. Hautecoeur, *Le Louvre et les Tuileries de Louis XIV,* Paris-Brussells, 1927, p. 208–10).

The carved decorations of the cornices were:
1) Rotonde de Mars; in the spandrels of the arcades, eight nymphs* supporting a garland; eight putti standing on volutes holding four medallions; above the north and south arcades, two putti*, seated on a shell flanked by two dolphins and each brandishing a palm.
2) Salle de Mécène: eight nymphs* seated on the volutes which flank the four pictures on the cornice; eight gesticulating putti*, spread out on volutes above these pictures; in the corners, eight putti* supporting four medallions and a garland.

Guillet does not identify the work of the Marsys, but attributes to Poissant, one of Errard's assistants, a quarter of the work in the vault, i.e. "several figures of



4, 2



4, 1



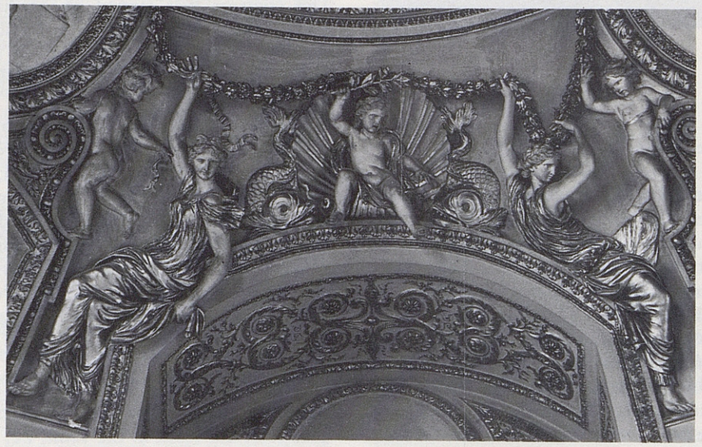
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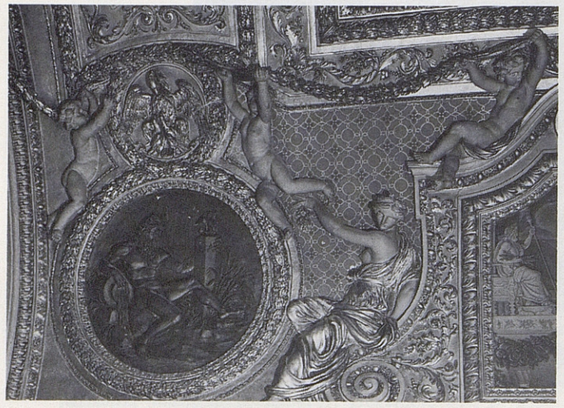
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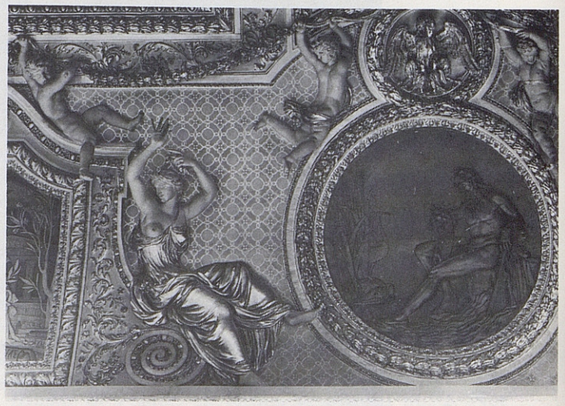
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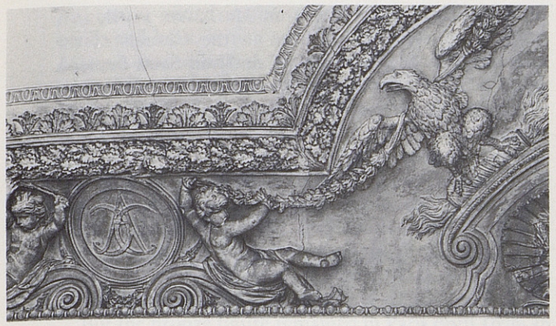
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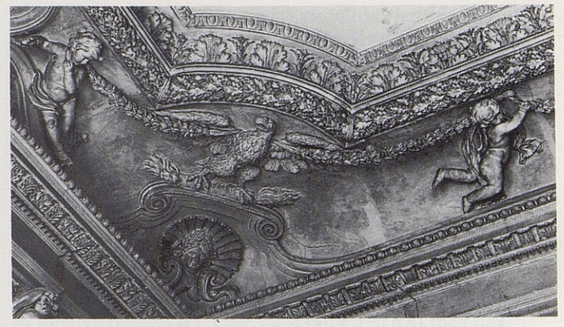
4, 2



4, 2



5, 1



5, 2

children holding garlands" and a large number of trophies (*Mém. inéd.*, p. 329). Stylistic analysis allows us to attribute (though with reservations because the names of the other participants are not known) to Th. Poissant: the eight putti standing on volutes in the Rotunda; to the Marsys: most of the nymphs, certain putti in the Salle de Mécène and the two putti seated in shells in the Rotunda.

PARIS, PALAIS DU LOUVRE

We can tentatively attribute:
1) to the Marsys: the frieze of children and the eagles★ on the cornice of the great staircase (cf. Desjardins no. 2d(★), c(★)) and perhaps the bas-reliefs of Jupiter★ and Juno★, seated on the cornice of the Vestibule (cf. Desjardins no. 2i(★), j(★)).
2) to Desjardins: the six pairs of children crowning the busts of Mars, Minerva, Diana, Apollo, Ceres and Bacchus, above the doors and windows in the Vestibule (cf. Desjardins no. 2h(★)).
3) to Buirette: the eight pairs of Telamones on either side of the busts on the great staircase (cf. Desjardins no. 2b(★)).

PARIS, HOTEL SALE, 5 RUE DE THORIGNY

5 (GB)
Decoration of the Staircase and the Vestibule of the Hôtel Salé, Paris

ca. 1658–9 Stucco
cf. Hedin, p. 23–5, p. 105–6 no. 4. Jean Bouillier, called De Bourges, was the architect of this Hôtel, built for Pierre Aubert, Seigneur de Fontenay, wealthy Controller of the Salt Tax. The stucco decoration of the staircase and the vestibule was done by Buirette (vol. I, p. 70), by Desjardins (no. 2(★)) under the direction of Buirette, and by the Marsys (Guillet, *Mém. inéd.*, I, p. 308, 387).

6 (GB)
Work at the Château du Bouchet (Essonne)

ca. 1659 Stucco
cf. Hedin, p. 109–10 no. 6. This château belonged to the Fermier Général Roland Gruyn; for details cf. Le Hongre no. 1. Th. Poissant, Le Hongre and other



5, 1



5, 1

unidentified sculptors also worked there. A brief description is given by Piganiol (*Descr.,* 1765, IX, p. 52) and a more detailed one is in the appraisement of 11 March 1712 (Arch. Nat., $Z^{1J}505$). The Marsys must have done the rich decoration of the ceilings and the mantelpieces in the apartments in the Grande Galerie and in the circular salon of the château. Destroyed in the 19th c.

7 (GB)
Work for the Chapel of the Saint Martyre in the former Abbaye de Montmartre, Paris

1661
a.★ Saint Denis Statue Marble H: 120
b. *Unidentified decorations* Stucco
cf. Hedin, p. 31, 110–12 no. 7. The Marsys "did for the lower chapel of the church a Saint Denis kneeling in prayer on a pedestal, and also many stucco ornaments for the same chapel" (Guillet, *Mém. inéd.,* p. 308; Dezallier, *Vie,* p. 204). The contract with the Marsys, signed before the notary Gigot, deposited 5 May 1661, has disapp. from the File (Min. Centr. Arch. Nat., Et. XLI, 250). In Balthazard M.'s marriage contract dd. 1669 (cf. biogr.), it is stated that 3000 L. were still due to the Marsys for their work at Montmartre; by the time of Balthazard's Invent.a.d. in 1674, the debt had been paid. The statue had been presented by the Queen-Mother, Anne of Austria. In June 1793, Lenoir sheltered the statue in the Mus. des Mon. fr., with a wrong attrib. to Sarazin; in 1797, it was given a new pedestal; in Sept. 1802, it was transferred to Notre-Dame (Courajod, *Lenoir,* I, p. 58, no. 375; p. 120, no. 859; p. 173, no. 1125; *Arch. Mus. Mon. fr.,* II, 161, 287). Since 1867, it has been in the Church of the Capucins du Marais, today Saint-Jean-Saint-François (cf. A. Lenoir, *Statistique Monumentale de Paris,* 1867, p. 44). Nothing remains of the stucco decor. of the chapel.

PARIS, CHURCH OF SAINT-JEAN-SAINT-FRANCOIS

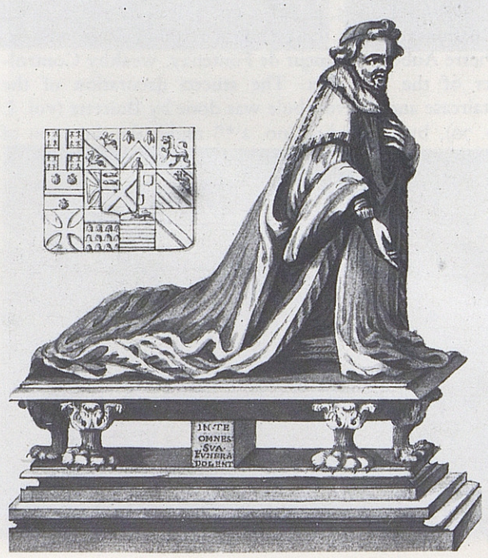
8 (GB)
Tomb of Henry de Bourgneuf, Marquis de Cucé, in Rennes

1662–76 Gilded bronze
cf. Hedin, p. 112–3 no. 8. Henry de Bourgneuf, Marquis de Cucé, Premier Président de Bretagne, died in Paris on 27 Aug. 1660 (Testament 24 Aug., Invent.a.d. 16 Sept. 1660, Min. Centr. Arch. Nat., Et. CV, 743). His widow, Calliope d'Argentré, erected in the Church of the Filles du Calvaire in the Marais, rue St.-Louis, Paris, a small monument to contain the entrails of her husband with an epitaph (mentioned by Thiéry, *Guide,* I, p. 689; epitaph transcribed by Raunié, *Epitaphier,* II, p. 116; cf. F. Saulnier, 'Epitaphe du Président de Bourgneuf . . . à Paris', *Mém. Soc. archéol. Ille-et-Vilaine,* XXXIII, p. XXVII). The monument did not survive the Revolution.

But Calliope d'Argentré intended to erect in Rennes (Ille-et-Vilaine) a much larger monument for her husband and herself. In 1662, the Marsy brothers undertook to execute for her, within 18 months and for 5200 L., the figure of her late husband and to represent him in an attitude of prayer, after models and sketches by Charles Errard (Marché of 14 June 1662, Min. Centr. Arch. Nat., Et. XCVI, 80). The figure was to be



7a



8

in bronze, gilded in fine gold, with the exception of hands and head, which were to be done in ormolu; the Marquis was to be represented on an elevated platform, dressed in a coat lined with ermine and was to be 6 *pieds* (195) high "when standing"; the figure was to be delivered to Orléans (from where it would be presumably shipped to Rennes). Two years later the Marsys commissioned Ambroise Duval for a sum of 3000 L. to cast the statue in bronze after their models, "kneeling on the platform, wearing the President's round cap (mortier)"; the Marsys would clean off the wax and have the statue gilded (Marché of 11 May 1664, Min. Centr. Arch. Nat., Et. XLI, 231).

But the bronze figure remained in Paris until 1676. In the meantime, on 25 Nov. 1671, Calliope d'Argentré had given her property in Rennes, the Hôtel de Cucé, as a gift to the Religieuses du Calvaire, under the condition that the nuns should build there a church dedicated to the Précieux Sang de Notre Seigneur, where she would erect the tomb. In 1676, G. Marsy commissioned for the sum of 1100 L., J. Bonsergeant, G. Igou and J. Marguillier, three mastergilders to the King in Paris, to gild the bronze figure (Marché of 8 March 1676, Min. Centr. Arch. Nat., Et. CXII, 372A). Then the figure was transported to Rennes and put into the Church of the Capucins until the new Church of the Calvaire was completed.

The foundation of the church was laid in 1678, but Calliope d'Argentré, who had entered the Order of the nuns as a lay sister, died in 1680. On 1 November 1681, the church was solemnly inaugurated and the monument of the Marquis was transferred to it (Journal mss. de Loret, Bibl. de Rennes, Ms. 338, fol. 207 v°). A drawing★ of the mausoleum (Bibl. de Rennes, Ms. 314) shows the Marquis wearing his robe, kneeling in the attitude of prayer on a platform supported by lion's feet.

In 1792, the church, stripped of all its decoration, was sold as national property. It was destroyed by fire in 1931 (cf. Abbé Guillotin de Corson, *Pouillé hist. de l'Archevêché de Rennes,* vol. IV, 1882, p. 188–91; J. Mathurin, *Hist. et Descr. de l'église du Calvaire de Cucé à Rennes,* 1908). Destroyed.

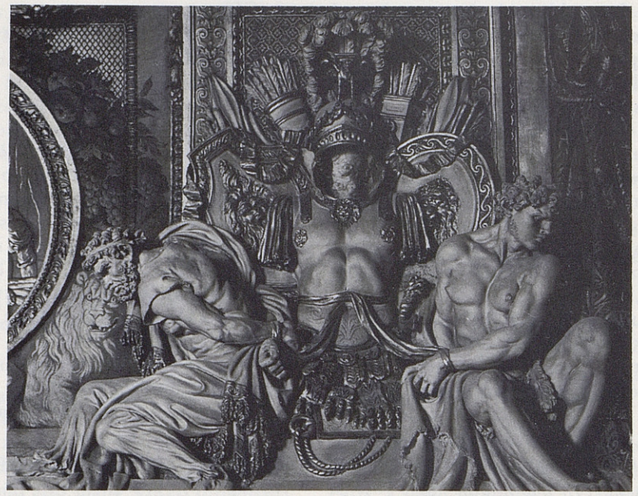
9★ (GB)
Decoration of the Vault of the Galerie d'Apollon at the Louvre

1663–64 Stucco
cf. Hedin, p. 32–8,114–24 no. 9. The decoration of this vault was carved by Girardon, Regnaudin (no. 14) and G. and B. Marsy, after designs by Le Brun (cf. *bibliogr.* and attributions under Girardon no. 12). Acc. to the specification and contract, each sculptor was to receive one quarter of 34,000 L., later increased to 41,700 L. Payment from 1663–66, the balance in July 1682 (*Comptes,* I, 13, 19, 69, 495; II, 175). In the Invents.a.d. of the two Marsys (cf. *biogr.*) it is indicated that they had not yet been fully paid for their work. Acc. to Saint-André's engraving, the works of the Marsys are in the north half of the Galerie.

To Gaspard are due the sculptures on the west wall repr:
I.★ On the cornice above the north entrance: The Muse Calliope with two genies.
II. On the cornice of the west wall:
a.★ The African captives on either side of a trophy.
b.★ Two almost nude men supporting the frame of the painting of 'Night' by Le Brun. At their feet: on the right, a child satyr wrestling with a goat; on the left, a child satyr and a child centaur shooting an arrow (signs of Capricorn and Sagittarius).
c.★ The Muses Urania and Erato; on either side, the two small genies of Astronomy and Music.
d.★ Two sylphs with butterfly wings holding a garland which passes over the back of an eagle in the vault of the same span, along the frame of the painting of 'Evening' by Le Brun.
e.★ Two terms: at their bases a child triton struggling with a scorpion (sign of Scorpio); on the left, an old Silenus holding a cup and supporting the central medallion (attr. to G.).
III.★ At the north end of the vault; on the left, the Figure of Fame supporting an escutcheon and the chain of the Order of the Saint-Esprit (not attributed by St.-André).



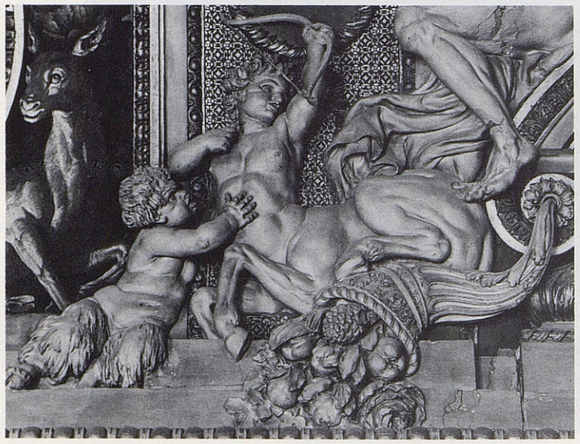
Gaspard *9I*



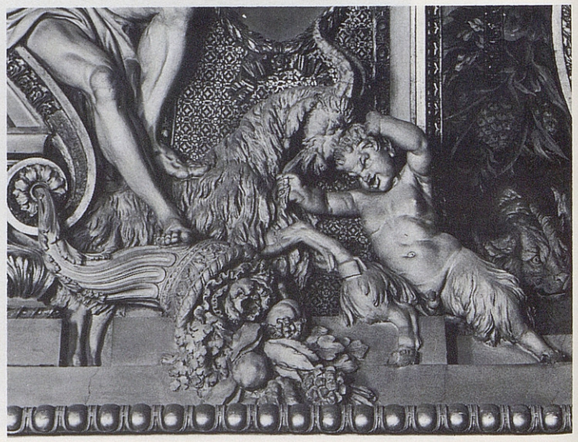
Gaspard *9IIa*



Gaspard *9IIb*



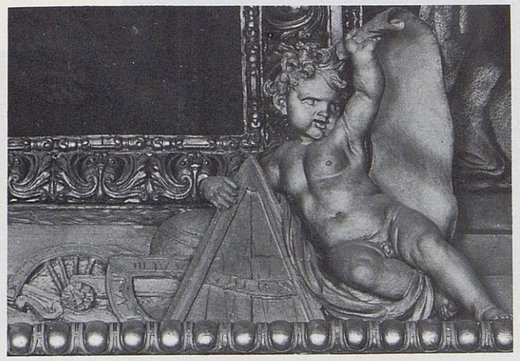
Gaspard *9IIb*



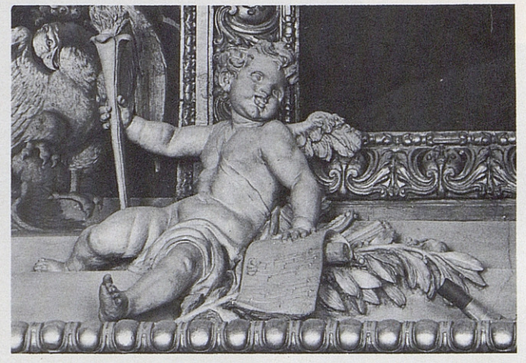
Gaspard *9IIb*



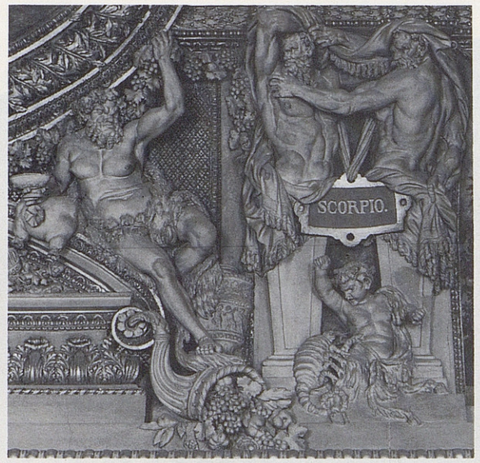
Gaspard *9IIc*



Gaspard *9IIc*



Gaspard *9IIc*



Gaspard *9IIe*

Balthazard carved the reliefs decorating the east wall, that is to say:

IV. On the cornice:

a.* The American captives on either side of a trophy.

b.* Two almost nude, old men supporting the frame of the painting of 'Night' by Le Brun. At their feet a child triton holding a fish and another child triton reversing an urn of water (signs of Pisces and Aquarius).

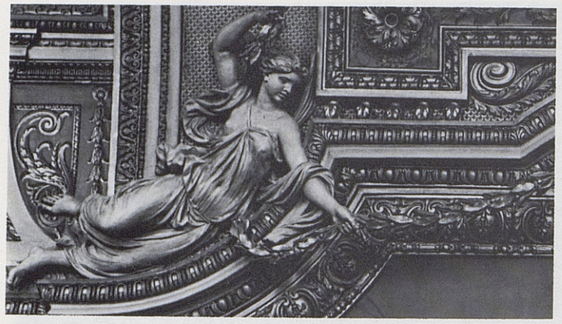
c.* The Muses Polyhymnia and Terpsichore together with the genies of Lyric Poetry and Dance.

d.* Two sylphs with butterfly wings holding a garland which passes over the back of an eagle up to the vault on the same span, along the frame of the painting of 'Evening' by Le Brun.

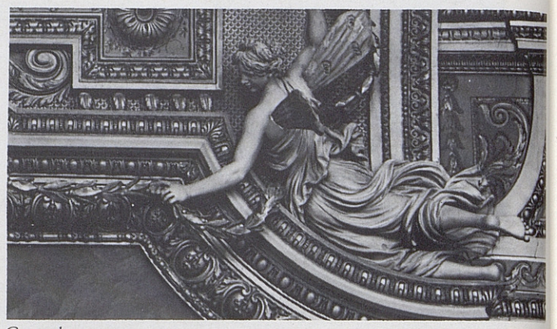
e.* Two terms; at their bases a child satyr playing with a billy-goat (sign of Aries); on the right, a young man supporting the central medallion (attr. to B.).

V.* At the north end of the vault, on the right, the Figure of Fame supporting an escutcheon and the chain of the Order of the Saint-Esprit (not attributed by St.-André).

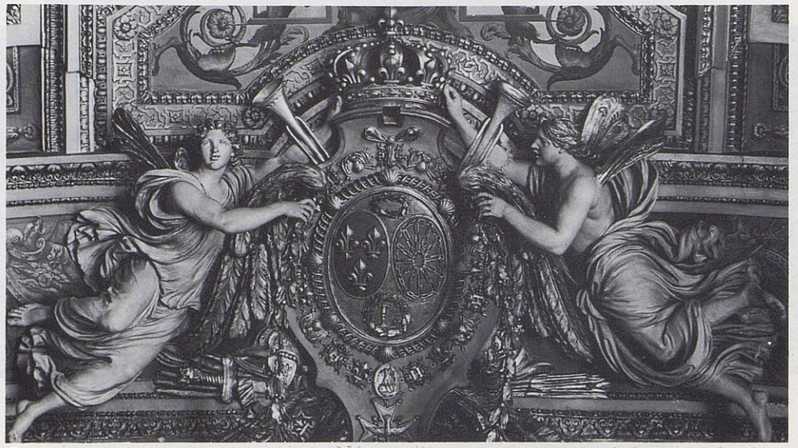
PARIS, PALAIS DU LOUVRE



Gaspard 9IId

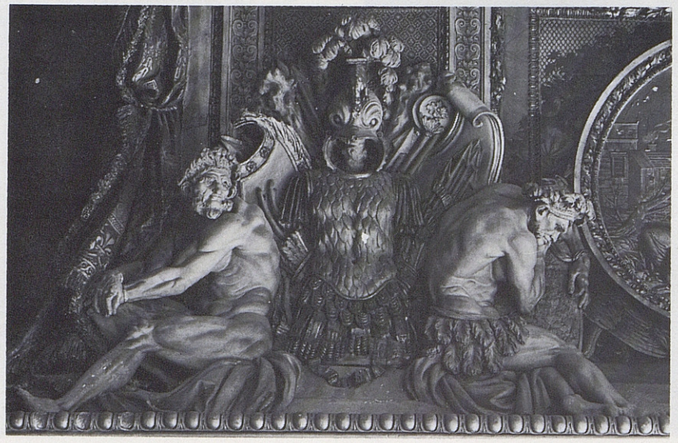


Gaspard 9IId

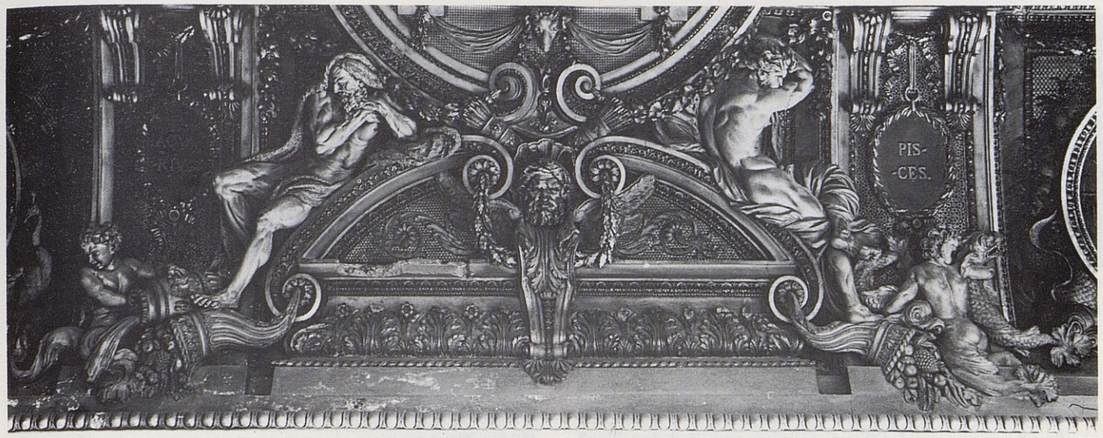


Gaspard 9III

Balthazard 9V



Balthazard 9IVa



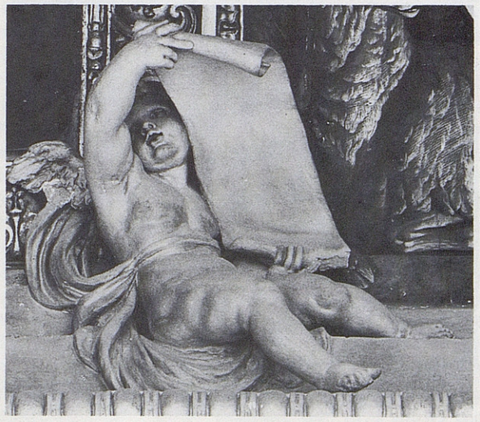
Balthazard 9IVb



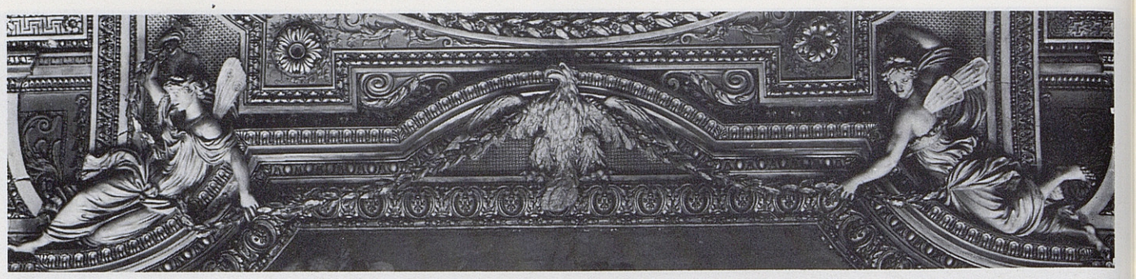
Balthazard 9IVc



Balthazard 9IVc



Balthazard 9IVc

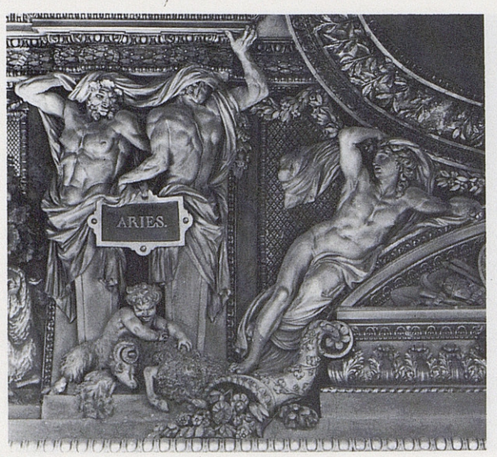


Balthazard *9IVd*

10 (GB)
Restoration of Cornices at Versailles
1664 Stucco
a. *In the Vestibule of the Palace*
cf. Hedin, p. 125 no. 10. Payment 100 L. to Gaspard for "sept toises (136) of cornice restored by him" (*Comptes,* I, 21).
b. *In the Pavillon Octogone of the Ménagerie*
cf. Hedin, p. 125 no. 11. Payment 510 L. to Gaspard and Balthazard for "17 toises (330) of cornice" (*Comptes,* I, 21). Destroyed.

11 (GB)
Four Statues of Months, for Fontainebleau

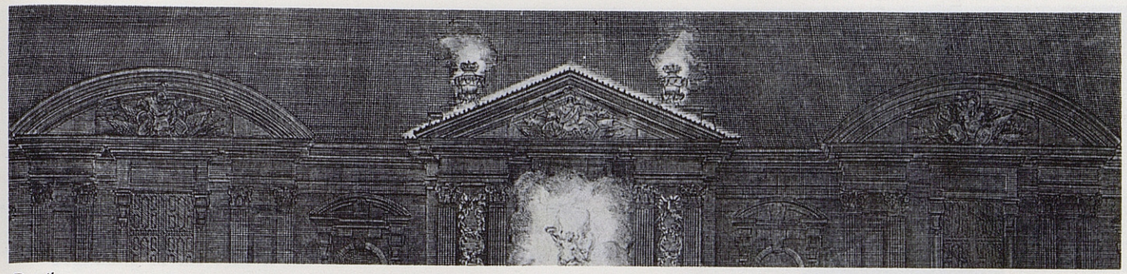
1664–66
a. *Four statues* Stone
cf. Hedin p. 38, 125–6 no. 12. Twelve statues of the months decorated the Parterre du Tibre at Fontainebleau (see Girardon nos. 13, 14★). They were divided between the Marsy brothers, Girardon, Regnaudin (no. 15), Poissant and J.-B. Tuby (nos. 5, 6). An engr. by I. Silvestre of 1678, 'Veue du chasteau de Fontainebleau du costé du grand Canal' shows their positions before they disapp. at the beginning of the 18th c. One can with certainty attribute March and September to Poissant (acc. to the *Comptes,* I, 353, 405); June, April, August, February, January and December to the Marsys and Regnaudin (cf. b. below); very likely October, November to Girardon; May and July to Tuby. Payments 400 L., then 900 L., to each of the sculptors except Girardon who, it seems, rec. 700 L. in addition (*Comptes,* I, 40, 94).
Whereabouts unknown.
b. *Four models* Clay H: ca. 80
Six small clay models of these statues were in the Salle des Antiques at the Louvre. They are mentioned in Félibien's Invent. of 1692, four of them by the Marsys and two by Regnaudin, no. 15 (Arch. Nat., $O^{1}1977^{A}$, nos. 5, 6, 19). In the Invent. of 1707, they are descr., but without artists' names (Arch. Nat., $O^{1}1976^{A}$, p. 1016); all the months are repr. by male figures: January (Winter, in a fur cloak, holding a flaming vase and, between his legs, a figure repr. a river, leaning on an urn); February (a man holding a fish under his arm, putting his foot on another fish); April (a man holding a steer); June (a man holding flowers with a crayfish at his feet); August (a young Bacchus, with a child holding an ear of corn); December (a cloaked man holding a billy-goat with his right hand). The four Marsy models are also mentioned in the Invent. of 1754 (Arch. Nat., $O^{1}1965^{8}$) under the erroneous name of 'The Four Seasons).
Whereabouts unknown.



Balthazard *9IVe*

12 (GB)
Sculpture on 28 Pediments and Restoration at the Grande Galerie of the Louvre

1665–74 Stone
cf. Hedin, p. 38, 126–7 no. 13. The Marsys made in stone "all the pediments along the entablature of the Petite Ecurie, both on the side facing the river and the one looking on to the Place des Tuileries" (Guillet, *Mém inéd.,* p. 308), i.e. all along the north and south façades of the Grande Galerie. In 1665 the Marsys commissioned the masons J. Lepaultre (father of the sculptor P. Lepautre) and Matthieu Du Vivier, to carry out, for 13,500 L., the work necessary "to restore the façades of the Grande Galerie du Louvre from the great Pavillon des Tuileries to the end of the great order of pilasters, which includes 28 pediments, 14 on each side": i.e. to replace in each case, as necessary, the stones of the façades and pediments, the roses and modillions of the cornice, to reface the façade. In 1671, this masonry work had not been valued and the Marsys had not made



Detail *12*

the final payment to the masons (Marché 21 Aug. 1665, Min. Centr. Arch. Nat., Et. XLI, 255; Convention of 18 May 1671, Et. XLI, 242). The Marsys rec. considerable payments, from 1665–67, in 1674 and the remainder in 1679, amounting to a total of 43,000 L. (*Comptes,* I, 69, 124, 181, 743, 1023; receipt in *NAAF,* IV, 1876, p. 69) for work defined in the *Comptes* as: "restoration of the façades on the outer walls of the Grande Galerie", "work of sculpture in the Grande Galerie", "work of sculpture in the pediments", "restoration of the pediments". The drawings and models of these pediments, exec. under the direction of Le Vau, were submitted to Colbert and Bernini (P. Fréart, sieur de Chantelou, 'Journal du Voyage du Cavalier Bernin', *GBA,* 1885, p. 52–3). Apparently these pediments, alternately curved and triangular, were decor. with military trophies; these are visible in the engr.★ by Marot, "Illuminations des Galleries du Louvre pour la naissance de Monseig. le Duc de Bourgogne le 25 août 1682" (cf. Girardon no. 53). The pediments on the south façade of the east section of the Grande Galerie were re-carved by Duban in ca. 1848; those on the west section were re-done ca. 1861–64 during the reconstruction of this wing by Lefuel. The north façade was also transformed and disappeared in the reconstructions carried out by Visconti and Lefuel for Napoleon III. Destroyed.

13 (GB)
Work in the Marsys' Hôtel, rue Neuve Richelieu, Paris

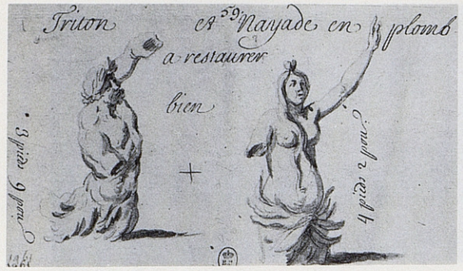
1665
This hôtel, built by the Marsys on a plot acquired by them in 1665 and let to private tenants (cf. biogr.), had a very distinguished decoration. The lease (bail) of 20 March 1668 (Min. Centr. Arch. Nat., Et. XLI, 235) mentions sculptures, very likely the work of the Marsys (but thought by Hedin p. 230 to be the work of Jaspard and his sons Charles and Nicolas).
a. *Statues,* in the niches of the vestibule on the ground floor.
b. *Terms with busts,* for the railings separating the courtyard from the garden.
c. *Sculptures,* decorating a bedroom with an alcove on the ground floor.
The house was demolished in 1859 (cf. J. Hillairet, *Dict. des rues de Paris,* 1963, II, p. 346).

14 (G)
Diligence, for the Château des Tuileries

1666 Statue Stone H: ca. 230
cf. Hedin, p. 42, 132 no. 16. Payment 400 L. (*Comptes,* I, 124). cf. La Perdrix no. 1★ for identification and position at the attic of the central building of the Tuileries, at the side of the courtyard, in symmetry with 'Vigilance' by P. Legros I (no. 2). She held a flash of lightning in her hand; between her legs a dolphin (*Mém. inéd.,* p. 327–8). It is not known when the statue disapp., but it is already missing in the engrs. and photographs of the façade from ca. 1871, while the other statues are still in position. On 27 May 1667, G. Marsy rec. 140 L. for four blocks of stone from which figures were to be carved, but apparently these blocks went to other sculptors (*Comptes,* I, 181). In June 1667, G. was paid 130 L. for sculptural monograms for the Dôme of the Tuileries (*Comptes,* I, 181). Destroyed.

15 (GB)
Bassin de la Sirène, Versailles

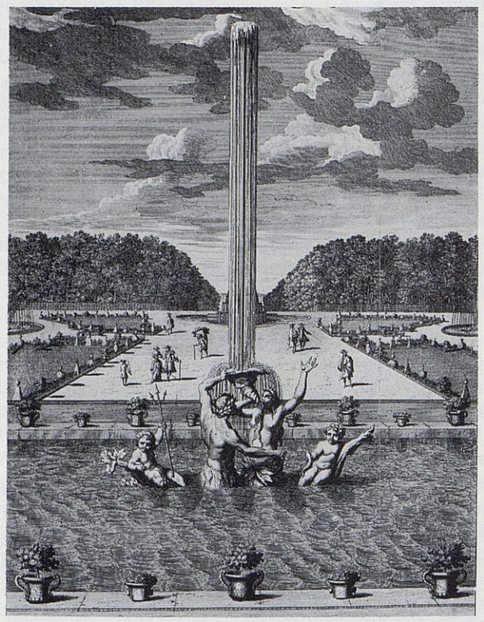
1666–67 Gilded lead
cf. Hedin, p. 39–40, 127–30 no. 14. The north arm of the South-North axis was dedicated to the Element of Water. The Bassin de la Sirène was situated on the Parterre Nord at the beginning of this arm. Described by A. Félibien (*Descr. sommaire du chasteau de Vers.,* 1674, p. 50–51) and attrib. to the Marsys by Guillet (*Mém. inéd.,* p. 309). Payments of ca. 10,000 L. made between 24 Sept. 1666 and 13 Aug. 1668 "for figures and sculpted ornaments at the fountains" probably relate both to this Bassin and the Bassin du Dragon (no. 16; *Comptes,* I, 134, 192). On 13 Jan. 1667, the Marsys signed a receipt for payment for the sculptures of the Bassins, gilded by Bailly in the same year (*NAAF,* IV, 1876, p. 46, no. CVI; *Comptes,* I, 193). As early as 1678, it became necessary to restore the figures of the Bassin de la Sirène (*Comptes,* I, 1069). In 1680, the Bassin was removed because of the deterioration of the metal and also because of the rearrangement of the first Parterre d'Eau, as shown in an engr. by I. Silvestre dd. 1680. An engr.★ by P. Lepautre dd. 1679 shows the appearance of the Bassin de la Sirène: its decoration







consisted of a triton and a naiad supporting a conch-shell; on the tail of each sat an infant. The four figures were put into store for restoration. Sketches in Coll. De Cotte (Bibl. Nat. Est., Fb 26, 1961, no. 59★; 1963, no. 61★), cf. A. Marie (*Naissance de Vers.*, I, p. 33 and pl. XII). In 1689, they had not yet been used (cf. Guillet, *ibid.*). The figures have since disappeared. Probably destroyed.



15

16 (GB)
Bassin du Dragon, Versailles

1666–67 Gilded lead Length of dragon: 275; Height of children: ca. 75; Length of dolphin: ca. 82
cf. Hedin, p. 39–40, 131–2 no. 15. Situated on the same North-South axis as the Bassin de la Sirène, between the Allée d'Eau and the Bassin de Neptune. For payments and gilding, cf. no. 15. Attrib. to the Marsys by Guillet (*Mém. inéd.*, p. 308). Descr. by A. Félibien (*Relation de la Feste de Vers. du 18 Juillet, 1668*, p. 200–01) and by Claude Denis (*Explic. de toutes les grottes, rochers et fontaines . . . de Vers.*, Bibl. Nat., Ms. fr. 2348): in the centre, a dragon wounded by an arrow and vomiting blood, represents the serpent Python of Ovid's Metamorphoses, defeated by Apollo (symbolising the Fronde defeated by Louis XIV); around him, in flight, four dolphins and four cupids mounted on swans, two of whom, frightened, hide their faces in their hands, while two others shoot arrows at the dragon. The figures were repaired after a frost in 1670 (*Lettres, Instructions et Mémoires de Colbert*, publ. by P. Clément, 1861–70, V, p. 296–9). The unfinished figure of a child lying on a swan (H: 81) perhaps connected with this commission,

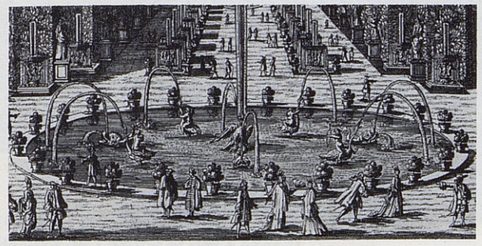


16



16

appears in Gaspard's Invent.a.d. A little cupid on a swan (lead; H: 73) and the four dolphins, which were put into store for restoration at the beginning of the 18th c., are reproduced on two leaves of the Coll. De Cotte (Bibl. Nat. Est., Fb 26, 1962, no. 60★ and 1965, no. 63★). Engrs. of this Bassin by I. Silvestre dd. 1676, P. Aveline★ and many others exist (Bibl. Nat. Est., Va. 78, I). In 1737, a quarter of the sculptures at the Bassin were re-done by the sculptor Duprez (Arch. Nat., $O^{1}1763^{A}$). They were re-done again in 1789, but at the beginning of the 19th c. the Bassin was devoid of all decoration (*Cicerone de Vers.* of 1804 and 1810, p. 137). In 1885, Tony Noël did new sculptures much larger than the originals. Destroyed.



16



17

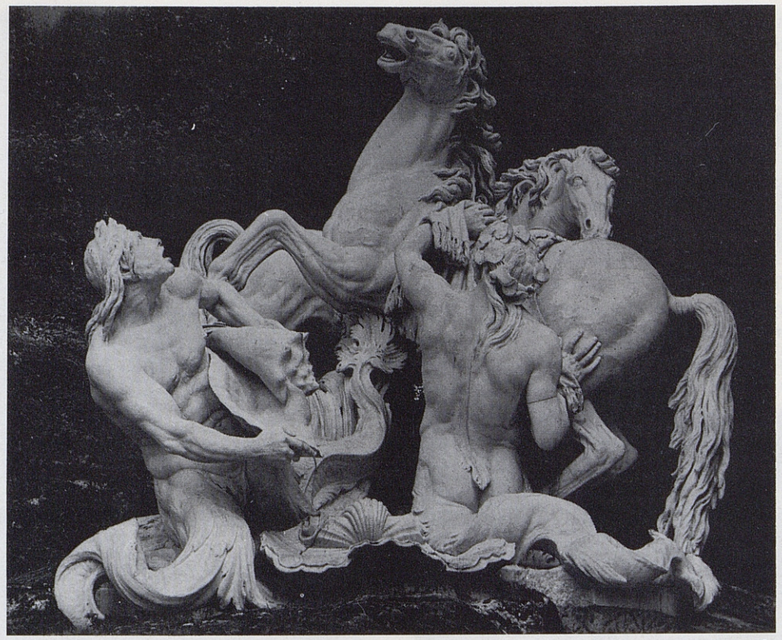
17★ (G)
Child for the Parterre de l'Orangerie, Versailles

1667 Statue Lead H: ca. 100
cf. Hedin, p. 140 no. 18. For one of the Bassins in the garden of the Orangerie; payment 226 L. on 31 Dec. 1667 (*Comptes*, I, 192). The statue can have remained in position for only a very short time, as no description or any other document refers to it. Tentatively it could be identified with a small cupid★ in the reserves at Versailles (MV 6051): standing, wearing a quiver and holding a bow (broken), its forehead bound by a ribbon, the cupid holds up a bunch of sunflowers. The style corresponds very well to the period mentioned and is fairly close to the style of Gaspard M.'s children in the Galerie d'Apollon (no. 9). This attribution is, however, not accepted by Hedin.

VERSAILLES, MUSEUM

18 (GB)
The Horses of Apollo, or the Sun-Horses

1667–72
a.★ Group Marble H: 220
cf. Hedin, p. 41–2, 133–9 no. 17. Group of two horses and two tritons: one of the tritons is trying to calm a rearing and neighing horse, the other triton holds up a conch shell in order to water it; the two horses are wearing saddle-cloths decorated with a sun. This group was exec. for the Grotte de Thétys at Versailles Palace, in symmetry with another group of the same subject entrusted to Guérin; the two groups were on either side of the group 'Apollo served by the Nymphs' by Girardon (no. 17★) and Regnaudin (no. 18). About the successive sites of these famous sculptures, and their engraved illustrations, see Girardon no. 17★. Originally, the exec. of the Horses of Apollo had been entrusted to Th. Poissant and G. Guérin, who, on 6 October 1666, each rec. 300 L. (*Comptes*, I, 134–5), but Poissant soon abandoned the commission and was replaced by the Marsy brothers. Contract with Guérin, Girardon, Regnaudin and the Marsys dd. 18 Dec. 1667, listed in Arch. Nat., $O^{1}2768$ fol. 163. Payments from 1667–72; when Balthazard died in 1674, 800 L. were still owing; the last instalment towards the total of 14,318 L. was paid over in Nov. 1677 (*Comptes*, I, 192, 252, 331, 333, 417, 511, 615, 964; Invent.a.d. of B. Marsy, cf. biogr. p. 29). In 1672, the groups were completed and put into position, *Mercure*, April 1672, p. 247–53; A. Félibien, *Descr. de la Grotte de Vers.*, 1672, p. 35–6). From 1672–74 the Marsys worked on the pedestal (Colbert's letter to the King, 24 June 1674, in *Lettres, Instructions et Mémoires de Colbert*, publ. by P. Clément, V, p. 370; *Comptes*, I, 760, 806–10). In 1677, Gaspard carved some congelations for the Grotto (*Comptes*, I, 964). In 1684, the Grotto was demolished and the groups put into the Bosquet des Dômes; the horses were placed on pedestals carved by Drouilly (no. 22); in 1705, they were sent to the Bosquet du Marais and put under baldaquins (cf. Ph. Bertrand no. 12); in 1774, Hubert Robert created for them a rocky landscape. The fact that the payments



18a

were equally divided between the two brothers suggests their total collaboration. The group has been engr. by Picart, J. Lepautre and Thomassin.

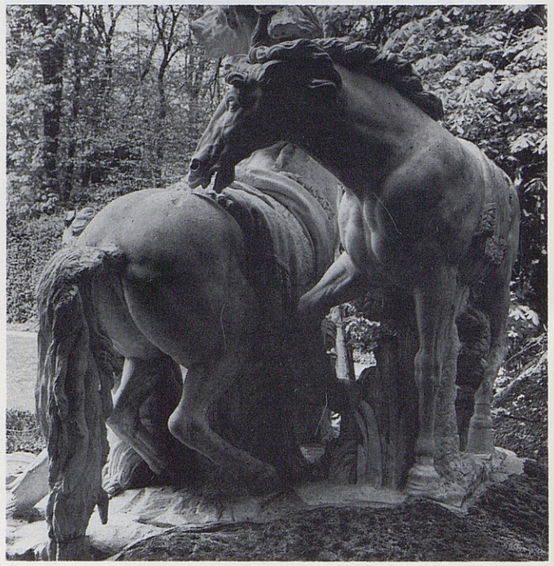
VERSAILLES, GARDENS

b.* Maquette Terracotta 37×35
Coll. Cailleux, then Dreyfus, who donated it to the Louvre Museum in 1946 (Inv. RF2578). cf. M. Aubert, 'Deux maquettes de Marsy et Pajou', *Bull. Musées France,* 1946, p. 8–11.

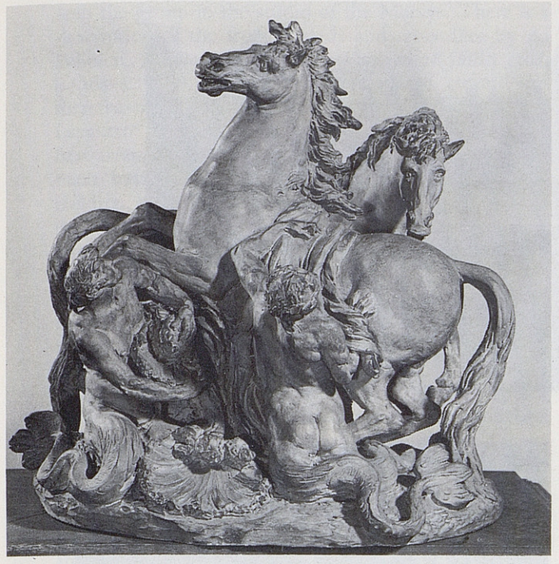
PARIS, LOUVRE



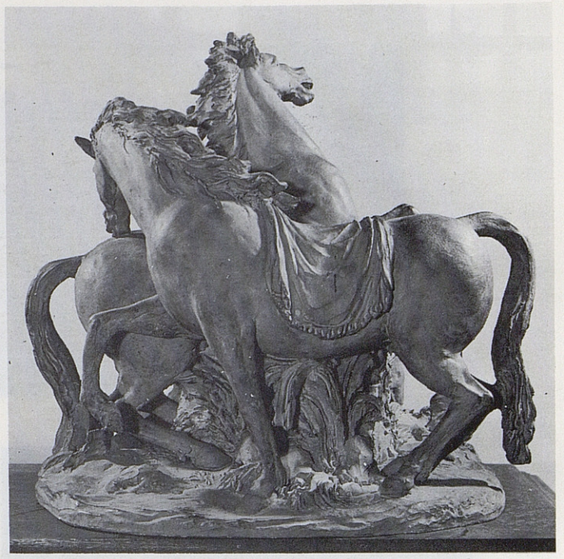
18a



18a



18b



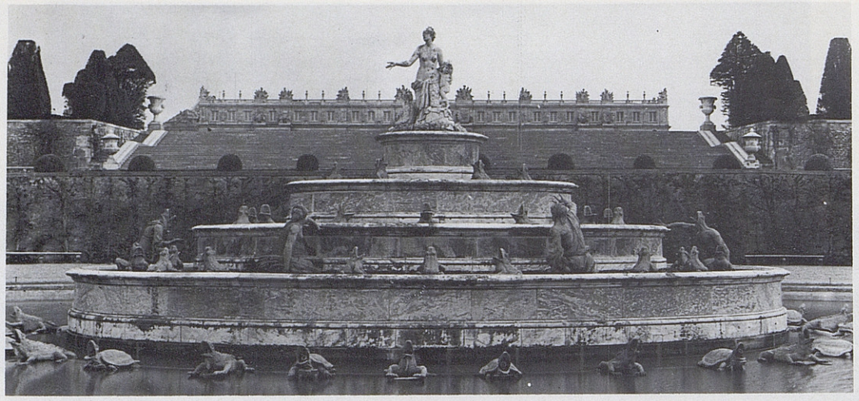
18b

19 (GB)
Bassins de Latone et des Lézards

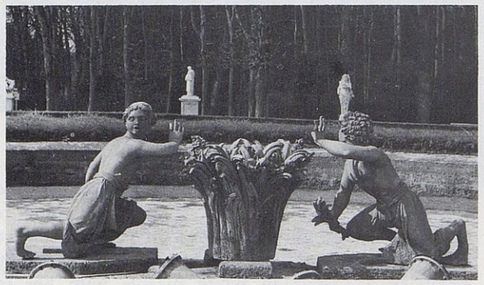
1668–70
a.* Group of Latona and her children Marble H: 204
Peasants and animals Lead
cf. Hedin, p. 52–8, 140–6 no. 19. The Bassin de Latone is situated in the East-West axis below the Parterre d'Eau with two secondary bassins to right and left. Payment of ca. 10,000 L. to the two brothers in 10 instalms. between 24 Sept. 1666 and 24 Dec. 1670 for "figures and ornaments for the fountains of Versailles" which include nos. 15 and 16; Gaspard alone rec. 2000 L. for the figure of Latona on 13 May 1668; the final payment was made to the two Marsys for "the group of a Latona in white marble with her two children, Apollo and Diana, and 10 figures of peasants changing into frogs placed in three bassins" (*Comptes,* I, 134, 192, 252, 333, 406, 418). The description of the figures of Latona, her two children and the Lycian peasants changing into frogs, is to be found in La Fontaine's poem, *'Les Amours de Psyché et de Cupidon'*. Licence (Privilège) signed 2 May 1668; La Fontaine had



Detail *19a*



19a



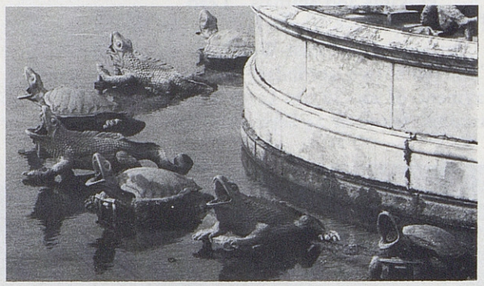
Secondary Bassin 19a



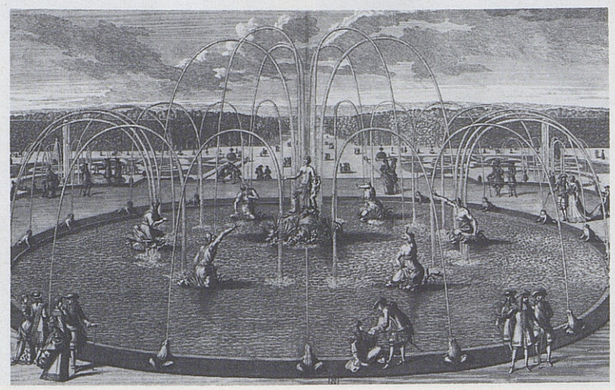
Secondary Bassin 19a



19a



19a



Engr. by Leputre 19a

seen the group in the studio of the Marsys. There is a description of the frogs, lizards and crocodiles by A. Félibien, *Relation de la Feste de Vers, du 18 Juillet 1668,* p. 264–5. First, the animals were placed around the three bassins, then the human figures. The engrs. by P. Lepautre* (1678) and Pérelle (before 1687) show the first arrangement of these bassins; in the centre of the main bassin, the central group of Latona and her children, raised on rocks and rushes, is turned towards the château. It is surrounded by six peasants turning into frogs in the first circle and 24 frogs in the second circle. The two secondary bassins each had two peasants and were surrounded by lizards and tortoises. The lead sculptures were gilded in 1671 and some of the rushes in white metal were exec. in 1679–80 (*Comptes,* I, 509, 1185, 1314). At the end of 1679, Gaspard M. modelled other frogs (*Comptes,* I, 1160). Between 1687–89 the bassins of the Parterre de Latone were put into their final position: the sculptures of the Bassin de Latone itself were raised on a cone formed by four circular terraces, one above the other, receding successively: on top, the group of Latona, this time turned towards the west. One sees Latona, with her twin children Apollo and Diana, imploring Jupiter to avenge her for the inhospitality of the Lycian peasants at the time the twins were born. On the third terrace, six Lycian peasants are represented about to be changed into frogs, as a punishment by Jupiter; they alternate with the frogs. The lower terrace is peopled by lizards and tortoises, i.e. transformed peasants; the secondary bassins only have one male and one female peasant each. In addition, Bertin (no. 3) modelled at this time four frogs and six lizards. The bassin was restored in 1711–12 and again in 1850. Several heads of peasants were replaced; one of them, discovered in the store at Versailles, was published by P. Francastel (*La Sculpture de Vers.,* 1930, p. 305, pl. XXXII). In 1980, the marble group, having been damaged and covered with paint by vandals, was put into store and restored. In the gardens it has been replaced by a cast.



Latona, Diana and Apollo 19a

VERSAILLES, GARDENS AND MUSEUM

b. Bronze reductions of the group of Latona and her children H: 108
Sales: De Selle, Paris, 19 Feb. 1761; Gaignat, Paris, 14 Feb. 1769, no. 64; Crozat de Thiers, Paris, Feb. 1773, no. 913; Le Marié, Paris, 9 Sept. 1776, no. 7 (attrib. in the three Sales Catals. to G. Marsy); Leroy de Senneville, Paris, 5 April 1780, no. 275 (wrongly attrib. to Legros).
Several bronzes known today in the Trade.



Diana (Detail) 19a

20 (G)
Two Figures in wax, two in plaster and two in clay for the Collections of the Académie

Between 1669–75
cf. Hedin, p. 147 no. 20, 237 no. 12. Supplied by Gaspard M. during his professorship at the Acad. Listed in the 1693 Invent. of figures in terracotta and plaster (Bibl. Ecole Beaux-Arts, Ms. 36); in the 1710 Invent., a marginal note indicates that the two figures in wax "sont en un même tableau" and that only one of the clay figures remains; in 1712 only the wax figures had survived; they have not been mentioned since. Probably destroyed.

21 (GB)
Undefined Sculptures for the Fountains, Versailles

1669
cf. Hedin, p. 147 no. 21. The payments rec. by the Marsys in 1669 for the Bassin de Latone concern also "other figures and ornaments in marble which they are making for the decoration of the fountains at Versailles" (*Comptes,* I, 133). Not ident. or disapp.

22 (G)
Decoration of the small Cabinet for Madame at the Palais-Royal, Paris

1669 Stucco
cf. Hedin, p. 148 no. 22. Payment 250 L. (*Comptes,* I, 329); the painter La Baronnière was charged with doing the painted decoration of the same Cabinet in the apartment of Henrietta of England, Duchesse d'Orléans. Destroyed.

23 (GB)
Ornaments for Cannons, Versailles

1669–70 Lead
cf. Hedin, p. 148 no. 23. Payment 1200 L. in two instalms. (*Comptes,* I, 333, 362). These were the 32 cannons for the large vessel on the Grand Canal. They were cast by Villemorand (*Comptes,* I, 392, 430). On this occasion, the Marsys must have travelled to Douai, perhaps to obtain materials. The carved ornaments on the large vessel were the work of Mazeline (no. 3). Destroyed.

24–33
SCULPTURES ON THE FACADE OF THE CENTRAL BUILDING, VERSAILLES PALACE

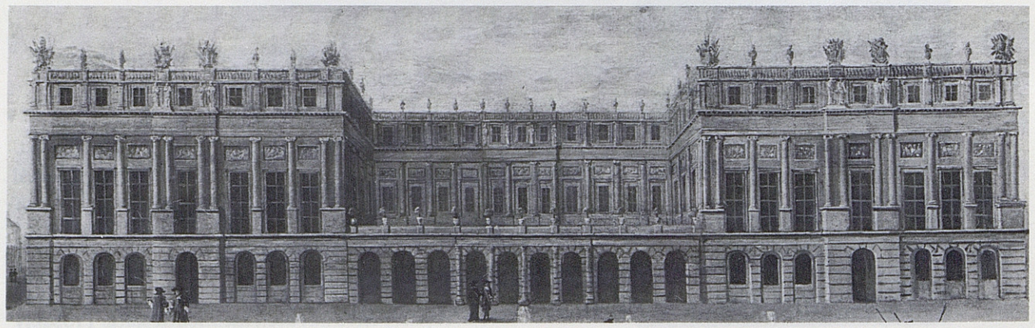
24 (GB)
Trophies at Versailles

1670–71 Stone
cf. Hedin, p. 152 no. 25. The Marsys, P. Legros I (no. 12), Houzeau (no. 30), Le Hongre (no. 28) and B. Massou (no. 11) shared, but probably not equally, the exec. of 24 trophies, and together rec. 14,600 L. (*Comptes,* I, 418, 513, and *NAAF,* 1876, p. 47). These trophies were placed on the balustrade of the central building, eight on each façade. Replaced by copies at the end of the 19th c. Destroyed.

25*–32* (GB)
The Months of February, *November, December, January,* October, September, July, August

1670–72 Eight Statues Stone Av. H: 245
cf. Hedin, p. 58–60, 148–151 no. 24. Placed on the façade of the central building at Versailles looking towards the Parterre d'Eau, cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 72–6. Guillet, *Mém. inéd.,* p. 309, does not state which months were carved by the Marsys. Piganiol, *Vers.-Marly,* 1701, p. 155 correctly attribs. to them the eight months from July to February, but also the statues of Diana and Apollo, which do not belong to them (cf. Coyzevox no. 11); March and June were by J. Raon (nos. 4–5), April and May by B. Massou (nos. 8–9). Valuation for each statue 400 L. Payment to the Marsys from 20 May 1670 to 8 April 1672 (*Comptes,* I, 418, 511, 615). The months of the colder half of the year were placed on the north side, those of the warmer half (March to August) on the south; the colder they are, the more remote the months are from the sun, i.e. from the statue of Apollo (Coyzevox no. 11), which, together with that of Diana, was placed at the centre of the series of months in 1678–9. The Marsys followed Ripa's iconography: the figures, all women, are more fully covered, the colder the month. February* (Pisces) holds a fish, while a second fish swims at her feet. At the feet of January* (Aquarius), a child pouring out water. At the side of December* (Capricorn) a goat. November* (Sagittarius) is accompanied by a little satyr, whose bow has been lost. October* (Scorpio) leans on an urn; in her left hand she holds fruits of the season; her head seems to have been restored. September* (Libra) carries a balance and lifts up a bunch of grapes. July* (Leo) is accompanied by the lion. August* (Virgo) has lost her symbol in the course of restoration. Acc. to G. Brière, *Le chât. de Vers.,* 1900, p. 4, November, December and January have been replaced by copies. February was restored in 1895 by Jonchery (Arch. Nat., $F^{21}3495^{B}$).

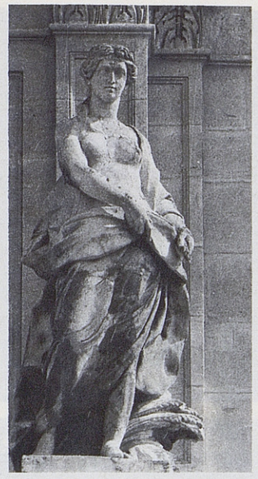
VERSAILLES, PALACE



33



July



August



October



September



December



November



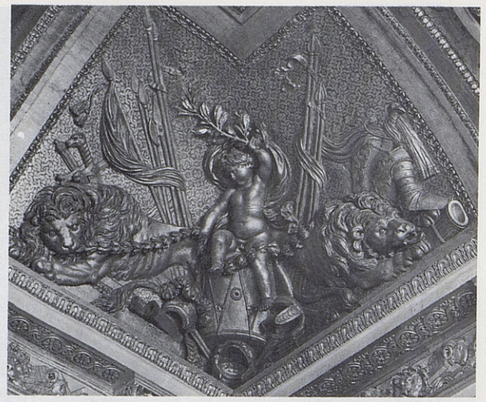
February



January *25–32*

33 (GB)
Twenty-four Bas-reliefs of Children, Versailles Palace

1671–79 Stone
cf. Hedin, p. 152–3 no. 26. Above the windows of the central building on the façade giving on to the Parterre d'Eau. An anon. painting* (Versailles Museum, MV 727) shows that there were 31 bas-reliefs in all, arranged as follows: 7 on each of the façades of the two wings, 3 on each of the side walls, 11 on the façade of the main building set back behind the terrace (replaced in 1678 by the Grande Galerie). Of these 31 bas-reliefs, the *Comptes* indicate that 24 were by the Marsys and the remaining 7 by B. Massou (no. 10) and J. Raon (no. 6). A. Félibien, (*Descr. sommaire du chât. de Vers.,* 1674, p. 39) describes them thus: they repr. "small children occupied in activities appropriate to each month and season". Payment was made at the same time as for the statues of the Months, nos. 25–32 (*Comptes,* I, 511, 615, 1160). During the transformation of the château by Hardouin-Mansart in 1678, the three walls enclosing the terrace disappeared behind the new Grande Galerie and 17 bas-reliefs of children were destroyed; the remaining 14 were also removed, because all the rectangular windows of the piano nobile were changed to arched windows and given a new decoration of trophies in bas-relief above the arches (cf. no. 59). Destroyed.



34a1



34a1



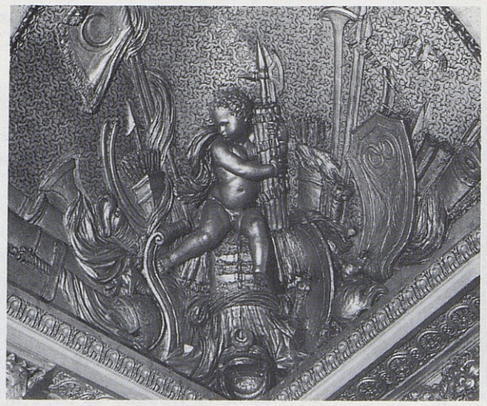
34a2

34 (GB)
Decorations in the Grands Appartements du Roi, Versailles Palace

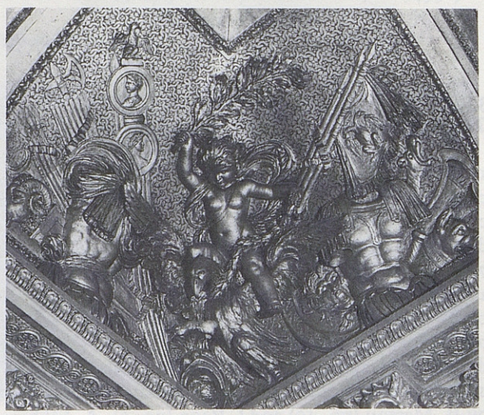
1671–79
cf. Hedin, p. 59–60, 153–160 no. 27. "In the King's apartment, in the four rooms of Apollo, Mars, Venus and Mercury, the Marsys did the stucco-work on the ceiling and above the doors", Guillet (*Mém. inéd.*, p. 308–9). The *Comptes,* (I, 510–11, 615, 830, 903, 964, 1160) show five payments in 1671 amounting to 14,600 L. "for works in stucco which they have done in the Vestibule, the Salle des Gardes, the Antichambre and Chambre of the King's apartment." In July 1672, 600 L. for the decoration of the Salle des Gardes; then after the death of Balthazard, between May 1675 and Dec. 1676, 2500 L. in five instalments for "the works in stucco which he is doing at Versailles"; in 1677, 2300 L. "for 23 *toises* of cornice done by him in the grand appartement"; and in 1679, 1600 L. "for stucco ornaments in the room beyond the great staircase". In Balthazard's Invent.a.d., 993 L. remain to be divided between his widow and Gaspard for works in stucco which they had done together in the King's apartment.

These decorations, all executed under the direction of Le Brun, consisted of:

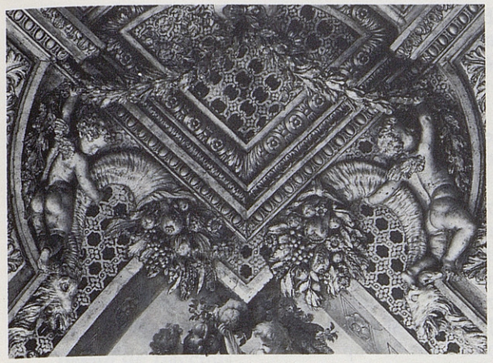
a. In the Salle des Gardes (later Salon de Mars):
1.★ the bas-reliefs in the four corners of the ceiling repr. children among arms and trophies; Félibien des Avaux (*Versailles,* 1703) explains the meaning of these reliefs: they illustrate the Franco-German victory over the Turks at Saint Gothard, the success of the Compagnie des Indes and the King's victories over the League formed by the Empire, Spain and Holland.
2.★ the frieze under the cornice, decorated with a series of helmets projecting in the form of consoles, alternating with trophies of arms and laurel-crowns.



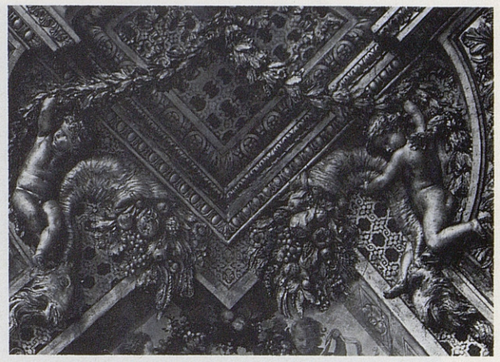
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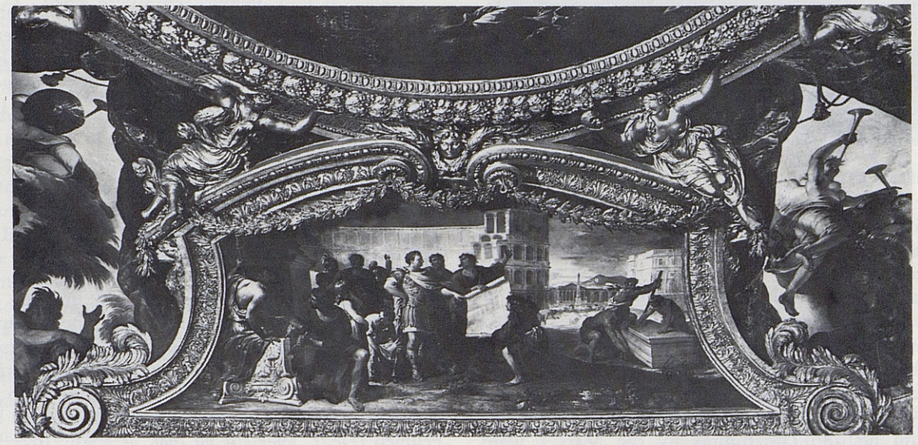
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34b1



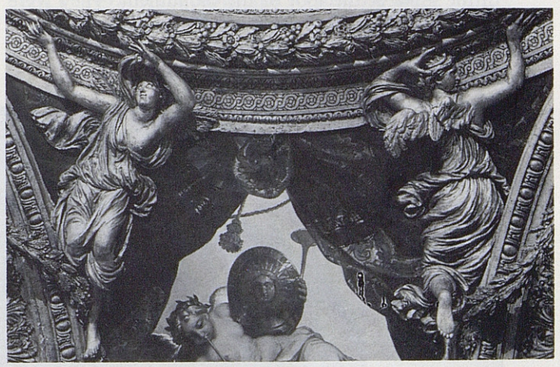
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34c



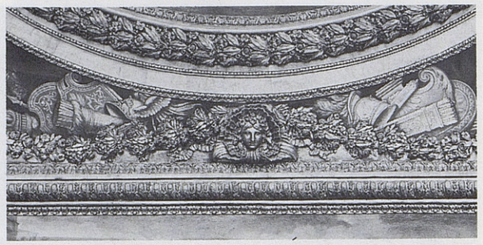
34c1



34c1

b. In the Antichamber (later Salon de Mercure):
1.★ the eight children pouring fruit out of large cornucopias and supporting heavy garlands.
2. the frieze of alternating fleurs-de-lis and shells.

c. In the King's Chamber (later Salon d'Apollon). In collab. with Regnaudin (no. 21a), who received large payments:
1.★ the rich moulding in the vault and the eight female figures personifying the Hours of the Day, who, together with winged heads, support the frame of the great central medallion. Four of these figures, less skilfully done, on the north-west and north-east corners, are probably by Regnaudin. (Hedin gives to Regnaudin also the twisted figure on the south corner.)
2.★ the garlands between their legs.



34d

d. On the Great Landing of the Great Staircase (later Salon de Vénus) which was arranged 3 or 4 years after the other rooms:
1.* garlands of flowers bordering the painting in the vault.
2.* festoons of flowers above the north and south walls.

The metal bas-reliefs of cupids were by J.-B. Tuby (no. 46a) as shown by a payment in 1679; the two bas-reliefs of trophies above the doors in the south wall date from the 19th century.

VERSAILLES, PALACE

35 (GB)
Four seated Figures of Death for the Funeral Service of Chancellor Séguier

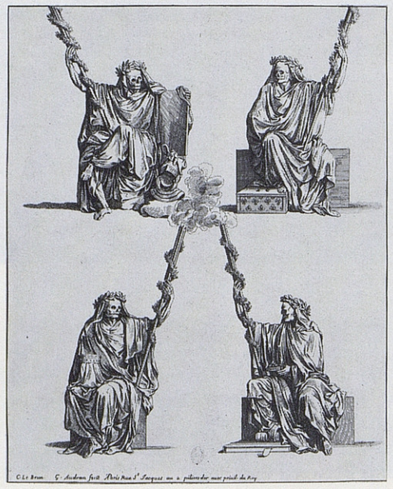
1672 Cardboard or stucco
cf. Hedin, p. 60–2, 161–3, no. 28. Le Brun supervised the design of the decorative ensemble for this funeral service, which took place at the Church of the Oratoire on 5 May 1672. Other sculptors also took part, cf. Girardon no. 28. The figures by the Marsys were draped skeletons holding torches, seated at the corners of the grille at the foot of the monument. They were painted by François Bonnemer. The service was engr. by S. Leclerc (cf. Desjardins no. 17*) and the four skeletons by G. Audran*. Destroyed.

36 (GB)
Fountain of Infant Tritons, for the Cour de Marbre, Versailles

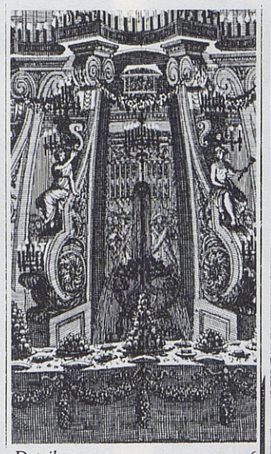
1672 Gilded bronze
cf. Hedin, p. 166–7, no. 30. On 12 July 1672, the Marsys received 800 L. "for the group for the fountain", which was cast in bronze by A. Duval and gilded in 1673 (*Comptes,* I, 615, 624, 701). This octagonal fountain was embellished with a group of infant tritons in gilded bronze (*Comptes,* I, 676; A. Félibien, *Descr. sommaire du chât. de Vers.,* 1674, p. 15). Lepautre's engr.* dd 1676 of the Banquet held in this Cour on the evening of 28 July 1674, shows that the guests were seated at an octagonal table set up around the fountain; this consisted of a structure of volutes supporting an illuminated column—an ephemeral construction, not by the Marsys; through its openings the Marsys' fountain was visible in the centre under the column. The existence of this fountain in 1683 is confirmed by Combes, *Explic. hist.,* p. 9; but it is no longer listed in the "Estat général des ouvrages de sculpture . . . de Vers." of 1694 (Arch. Nat., O^{1}1790^{1}). Destroyed.

37* (G)
Cupid drawing an Arrow from his Quiver

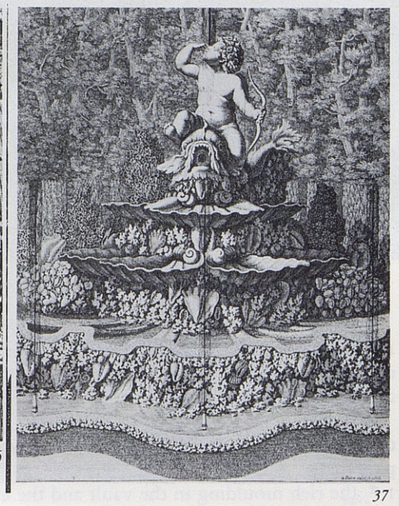
1672–73 Bronze, formerly gilded H: life-size
cf. Hedin, p. 62–3, 167–9, no. 31. The group was placed at the entrance to the Théâtre d'Eau at Versailles, in the centre of a small fountain: the Cupid rides a dolphin from whose mouth water flows into three layers of shells, one above the other. Described by A. Félibien (*Descr. sommaire du chât. de Vers.,* 1674, p. 79 and by C. Denis, 'Explic. de toutes les grottes . . . de Vers.', Bibl. Nat., Ms. 2348, p. 45). Engr.* by P. Lepautre in 1676 with the note: 'By Gaspar Marcy'; the attribution is confirmed by Piganiol, *Vers.-Marly,* 1701, p. 318 and all the old *Descriptions*. Payment probably



35



Detail 36



37

part of the 2128 L. "for various works that they have done" (*Comptes,* I, 615). For the Théâtre d'Eau and its decoration, cf. Desjardins no. 22. Marsy's fountain was moved in about 1705 to the Trianon gardens, near to the Bassin du Plat fond (Piganiol, *Vers.-Marly,* 1707, p. 383–4), then in 1732 to the Jardin des Sources where it still stands. cf. F. Gébelin, 'Les Fontaines de plomb du Grand Trianon', *BSHAF,* 1937, p. 108. Sanguine drawing in Bibl. Nat. Est., Va 78f, XII.

VERSAILLES, GRAND TRIANON GARDENS

38 (GB)
Bassin de Bacchus

1672–75 Lead, gilded and painted
cf. Hedin, p. 63–5, 170–4, no. 32. One of the four Bassins of the Seasons arranged symmetrically to the East-West axis of the Allée Royale; after designs by Le Brun. The Bassin of Saturn, or Winter, was by Girardon (no. 30), that of Flora, or Spring, by Tuby (no. 31), that of Ceres, or Summer, by Regnaudin (no. 23). Payment 13,400 L. to the Marsys (*Comptes,* I, 616, 760, 830, 964). Bailly was paid for the gilding in May and June 1675. The Bassin de Bacchus consisted of:
a.* Bacchus and four child satyrs
In the centre of the bassin. Bacchus, personifying Autumn, crowned with vine-branches, reclines on bunches of grapes, resting his elbow on a cask of wine; around him sprawl four small satyrs, one of them completely drunk, the others pressing grapes. Sanguine drawing, Bibl. Nat. Est., Va 78f, VII. Engr. by Thomassin, *Vers.,* p. 135.

VERSAILLES, GARDENS

b. and c.* Child satyr lying among grapes
d. and e.* Child satyr playing with panther
On the four islets surrounding the central group.

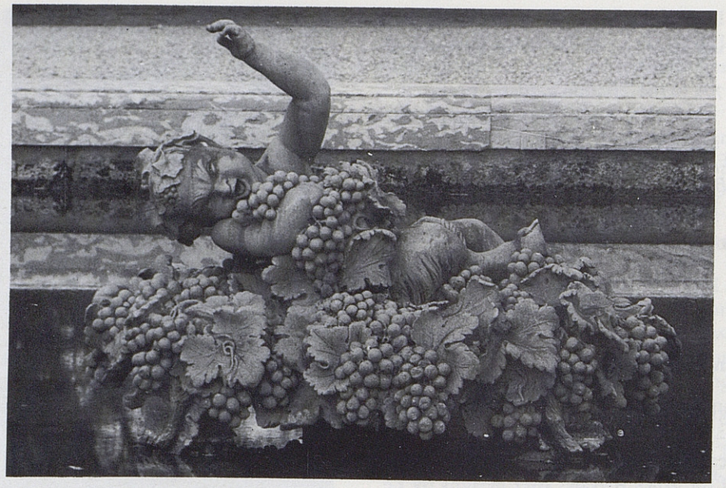


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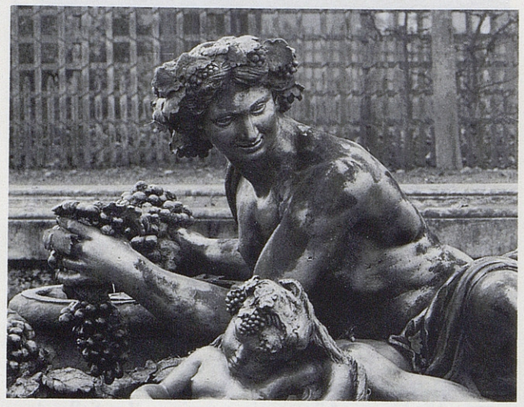
Visible in Pérelle's engr.*. In 1681, the four groups, as well as similar groups from the other Bassins of the Seasons, were removed to the Salle du Conseil in Versailles Gardens (payment of 700 L. to G.M. "pour avoir rétabli la fontaine de Bacchus . . . et la Salle du Conseil", *Comptes,* II, 63). A bird's-eye view of the gardens at Versailles before 1683, by Liévin Cruyl, shows that the groups had by then been removed from the Bassin de Bacchus. Listed in the Salle du Conseil in the 'Estat des sculptures . . . de Vers. de 1694', Arch. Nat., O^{1}1790^{1}, no. 296–9; in Mme. Jourdain, "Remarques hist . . .", 1695, p. 108; in Piganiol, *Vers.-Marly,* 1701, p. 309 and in Félibien des Avaux, *Versailles,* 1703, p. 309. Visible in Allegrain's painting, 'La Salle du Conseil' (MV 751). In the *Mercure* of Nov. 1686, they



38a



38c



Detail 38a



Detail 38a

are wrongly described as being in the Bassin de Bacchus because the description of the bassin was made from Pérelle's engr., and not from the original. In ca. 1705, the Salle du Conseil was replaced by the Fontaine de l'Obélisque and three of the Marsys' child satyrs were installed in the gardens of the Grand Trianon where they still are: one child satyr playing with grapes in the Parterre Bas; one child satyr playing with a panther in a bassin to the west of Trianon-sous-Bois; the other child satyr playing with a panther in the Jardin des Marronniers. cf. Piganiol, *Vers.-Marly,* 1707, p. 376–9; listed in the Invent. des Plombs, Arch. Nat., O[1]1968; F. Gébelin, 'Les Fontaines de plomb du Grand Trianon', *BSHAF,* 1937, p. 107–112. It is not known what has happened to the fourth child satyr.

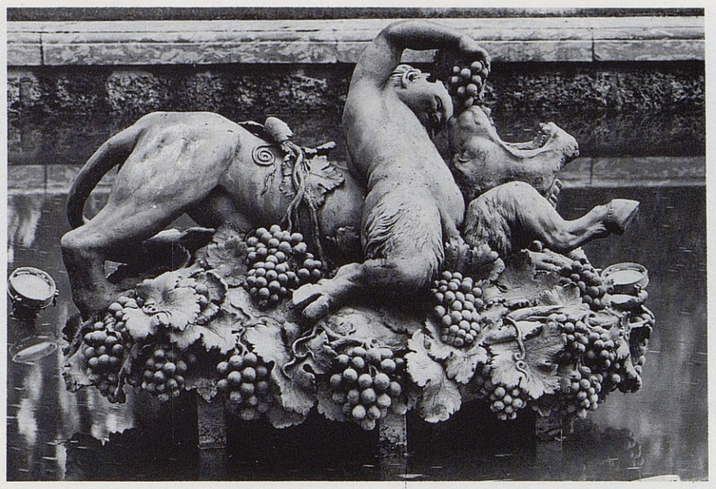
VERSAILLES, GRAND TRIANON GARDENS

f. *The surround of the Bassin*

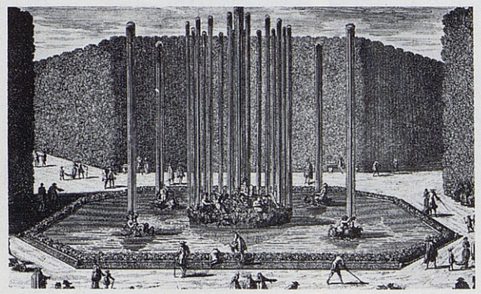
Visible in Pérelle's engr. The decor. consisted of vine-leaves and grapes. Destroyed.

39 (G)
The Month of February, for the Salon Octogone of the Appartement des Bains, Versailles Palace

1672–76 Statue Gilded lead H: life-size
cf. Hedin, p. 62, 164–5, no. 29. One of the twelve figures of winged young men, seated, holding in one hand a cornucopia, in the other a candle-sconce; after designs by Le Brun (cf. Desjardins no. 27a and Girardon nos. 35–6). From 8 April 1672, the Marsys received payments for "a model of a bronze figure for the Bains" (*Comptes,* I, 615); for each figure of a month, an average of 1400 L. was paid, which Gaspard received in 1674–75 (*Comptes,* I, 760, 830). He carved the month of February (Guillet, *Mém. inéd.,* p. 309); Piganiol (*Vers.-Marly,* 1730, II, p. 30) wrongly attribs. to him January and March. Engr.* of February by Thomassin in Monicart, *Vers. Immortalisé,* I, p. 63. G.M. was also responsible for the medallions behind the figures of the Months, decorated with the appropriate signs of the Zodiac, festoons and a garland, payment 500 L. (*Comptes,* I, 903). cf. B. Massou no. 24. Destroyed in 1772.



38e



Engr. by Pérelle 38



39

40 (B)
La Douleur (Grief)

Before 1673 Bust Marble H: 55 (without stand)
cf. Hedin, p. 70, 175, no. 33. Given to the Académie on 26 Feb. 1673 by B.M. on the day of his reception, contrary to the usual formalities of admission (*P-V,* II, 3). Exh. at the Acad. as a pendant to the bust of Joy (la Joie) which had been executed by J.-B. Tuby (no. 3) in 1663 after Le Brun's design, for his reception into the Académie. On 2 Dec. 1673 the Académie asked Colbert to house in his hôtel two marble busts repr. La Joie and La Douleur (*P-V,* II, 19). As at that time Tuby's 'La Joie' was far from completed, these busts cannot have been final versions, but only preliminary studies.

Descr. by Guérin and Dezallier (*Descr. Acad.,* p. 63 and 139): "a beautiful woman in a state of grief . . . the head thrown back a little to turn towards heaven her partly open eyes, her eyebrows raised in the middle . . .". Listed in the Invent. of the Acad. during the Revolution, later kept in the store at Versailles. In 1883, Courajod confused it with a bust of Cleopatra in Versailles Museum (L. Courajod, "Nouvelles Salles à créer au Musée du Louvre', *La Chronique des Arts et de la Curiosité,* 1883, p. 96–7; A. Fontaine, *Les Coll. de l'Acad.,* p. 164, no. 207). Not ident. or disapp.

41 (GB)
Animals for the Labyrinthe at Versailles

1673 Lead
cf. Hedin, p. 176–7, no. 35. The Marsys rec. 1200 L. "for the Labyrinthe" (*Comptes,* I, 696). On the death of Balthazard M. (cf. his Invent.a.d., p. 29) 700 L. were still due to the two brothers, which must have been included in the payments to Gaspard in 1674 for unspecified work (*Comptes,* I, 760). Despite the high amounts involved, it is not known to which fountains of the Labyrinthe they refer. Not ident. or disapp.







43



43

42 (GB)
Decorations in the Appartement des Bains, Versailles Palace

1674 Stucco
cf. Hedin, p. 177, no. 36. Payments of 1600 L. were made to the brothers in 1676 (although Balthazard was already dead) "for work in stucco on the ceilings of the appartement bas" (*Comptes,* I, 760); after the death of Balthazard, his widow expected 600 L. "for the work in stucco begun by him at Versailles and which had been completed at the request of the widow" (cf. Balthazard M.'s Invent.a.d., p. 29). The different rooms of the Appartement des Bains were decorated between 1671–74. In 1674 work was going on at the decor. of the second room, called 'Antichambre' or 'Salle Ionique' (cf. Le Hongre no. 42b). This apartment was structurally changed and redecorated under Louis XV. Destroyed.

43* (GB)
The Ages of Man

1674 Masks Stone
cf. Hedin, p. 69–70, 177–80, no. 37. The keystones of the window-arches on the ground-floor of the central building at Versailles were decorated with 59 masks; 25 on the west façade giving on to the Parterre d'Eau illustrated the ages of man arranged from right to left and from youth to old age, with male and female masks alternating (in 1678, Hardouin-Mansart reduced the number to 23); the north and south façades had 17 masks each. Acc. to the *Comptes,* seven sculptors shared in the execution of the 59 masks; the *Comptes* attrib. four to L. Magnier (no. 26), three to Buyster, four to Desjardins (no. 24); Guillet (*Mém. inéd.,* p. 309) gives to the Marsys eight of those illustr. the ages of man; the *Comptes* name also P. Legros I (no. 19), B. Massou (no. 21), Mazeline (no. 10) and Le Hongre (no. 47). Acc. to the payments, each mask seems to have been valued at about 35 L. As the Marsys rec. 515 L. (*Comptes,* I, 760), they may have done about 15; their style is recognisable in 10 of the masks of the oldest. The fourth mask from the left, the head of an old woman, which had been lost (an old photograph* exists), was replaced by a modern head. With the exception of three masks in the series by Massou, all the other masks at the west façade towards the Parterre d'Eau are originals, whereas the 34 masks on the north and south façades were very much restored, if not completely redone, at the end of the 19th century.

VERSAILLES, PALACE

44 (G)
Decoration of the Escalier des Ambassadeurs, Versailles Palace

1674
cf. Hedin, p. 187, no. 39. On the 8 June 1674, G. Marsy and Guérin rec. 300 L. "for their work on the Grand Escalier" (*Comptes,* I, 760). Other sculptors rec. the same amount for their contributions to this decoration. Destroyed under Louis XV.

45 (GB)
Sculptures for Pediments, Versailles Palace

1674 Stone (?)
cf. Hedin, p. 147, no. 21. In the 1674 Invent.a.d. of the papers of Balthazard M., 1200 L.were still owing to the Marsys (600 L. to B.'s widow) for "two pediments done for the said Versailles". On 12 April 1675, the 1200 L. were paid "to the sieurs Marsy for the work on the pediment" (*Comptes,* I, 830). This may refer to the pediments for the small courtyards of the château, although today all these pediments are plain. G. Marsy's invent.a.d. mentions in his studio "two seated marble figures, shaped to fit a pediment, repr. Fire and Air". They may be connected with this work. Not ident. or disapp.

46* (GB)
Monument containing the heart of Jean-Casimir, King of Poland

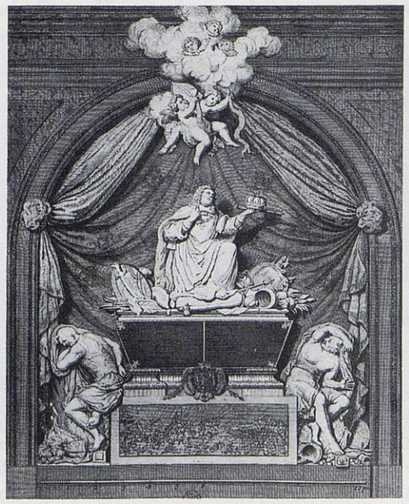
ca. 1674–75 Marble, stone and stucco
cf. Hedin, p. 11–12, 67–69, 181–6, no. 38. At St.-Germain-des-Prés, in the chapel in the left aisle of the transept, which at that time was dedicated to the Saints Placide and Casimir. Jean-Casimir, second son of King Sigismond III of Poland, first entered the Society of Jesus in Rome as a Cardinal, then, in 1648, became King of Poland. When he abdicated in 1667, he went to France; Louis XIV granted him the Abbacy of St.-Germain-des-Prés, where he was solemnly installed on 24 Nov. 1669. He died on 16 Dec. 1672 at Nevers; his body and entrails were interred at Cracow and his heart was displayed in the Chapel of St.-Placide-St.-Casimir in St.-Germain-des-Prés. On 23 June 1673, the City of Paris allocated 2000 L., obtained from the sale of the deceased's personal effects, to build a commemorative monument, but the sum was insufficient. In February 1674, Casimir's personal officers established a Foundation in commemoration of the deceased, which was



46

supported by the 100,000 L. that Casimir had bequeathed to his entourage. The abbey wardens agreed on 5 Feb. 1674 to contribute towards the cost of the monument, from a sum of 10,000 L. promised by the Polish officers for the saying of Masses for the deceased; this sum was to be collected from Casimir's estate in Poland. However, by 1680, the contribution had still not been received (cf. 'Recueil concernant l'abbaye de St.-Germain-des-Prés', Bibl. Nat., Ms. 18818; Registres originaux des actes capitulaires de l'Abbaye de St.-Germain-des-Prés, Bibl. Nat., Ms. 16857; 'Abbrégé des choses les plus remarquables de l'abbaye de St.-Germain-des-Prés', Bibl. Nat., Ms. 18816; Wladyslaw Tomkiewicz, 'Grobowiec Jana Kazimierza w Kosciela St.-Germain-des-Prés w Paryzu', *Biuletyn Historii Sztuki i Kultury*, 2, 1937, p. 116). The architect of the chapel was Jean Bullet. Carving of the monument is attributed to Gaspard M. by Le Maire, *Paris ancien et nouveau*, 1685, I, p. 263 and by Dom J. Bouillart, *Hist. de l'Abbaye Royale de St.-Germain-des-Préz*, 1724, p. 266. Guillet (*Mém. inéd.*, I, p. 309) and Dezallier (*Vie*, p. 206) consider this tomb to be the last work of collaboration between the two brothers; probably Gaspard finished the monument alone.

The preliminary drawings* (Arch. Nat., N III Seine 343, publ. by Tomkiewicz, 'Le Tombeau de J. Casimir . . .', *La France et la Pologne dans leurs relations artistiques*, I, 1938, p. 92–6 and by E.-J. Ciprut, 'Deux dessins originaux de G. Marsy', *GBA*, 1958, p. 309–12) have been convincingly attributed to Le Brun by J. Montagu ('Charles Le Brun and his sculptors', *Burl. Mag.*, 1976, p. 88–94). Two other drawings (Arch. Nat., *ibid*), show a very different conception of this monument by a competitor. An engr.* by Pigné after



Engr. by Pigné 46



Drawing by Le Brun 46



46



Drawing by Le Brun 46

Chaufourier (Bibl. Nat. Est., Pe 11a Rés., p. 276) records the original appearance of the monument; the King, kneeling on a sarcophagus, surrounded by trophies of war, offers his crown and sceptre to God. The base, flanked by two stone captives, carried a bronze bas-relief of a battle-scene by the sculptor Jean Thibaut, lay-brother of the Congregation; a great black marble curtain, surmounted by child angels among clouds (in stucco) decorated the back of the monument. Lenoir sheltered the monument at the Petits Augustins until 1824, with the exception of the captives, the child angels and the sarcophagus. In 1824 it was restored to the Abbey. Some fragments of the captives were later temporarily stored at the Musée Carnavalet and from 1914–18 in an archaeological store in Paris. They have since disappeared (cf. *Arch. Mus. Mon. fr.*, I, 18; II, 79–80; L. Courajod, 'Deux épaves de la chapelle . . . des Valois', *Mémoires de la Soc. Nat. des Antiquaires de France*, 1877, p. 98–130; 1880, p. 127–40, incl. a photo* of the legs of one of the captives; Courajod, *Lenoir*, I, p. 48–9, 62; II, p. XXIX–XXX).

PARIS, CHURCH OF SAINT-GERMAIN-DES-PRES

47 (G)
Model for Africa

ca. 1674 Plaster
cf. Hedin, p. 188–9. The statue of Africa, begun for the Grande Commande of 1674 by Sibrayque (no. 5)* and completed by Cornu (no. 10) after designs by Le Brun, was engr. by Audran* in 1681 with an attribution to Gaspard M., confirmed by Dezallier, *Vie*, p. 206. In Gaspard's Invent.a.d. is listed: "a large plaster model representing Africa". It seems likely, therefore, that it was Gaspard M. who furnished the model for Sibrayque, an artist of little experience, but with whom the Marsy's had family connections (in 1679, G.M.'s wife, Marie-Gabrielle Denison, became godmother to Sibrayque's son, cf. Sibrayque, Biogr., p. 271). Disappeared.



Fragment 46



47



48



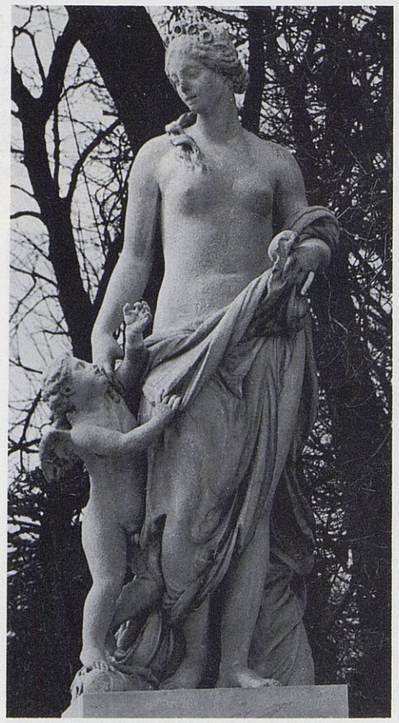
49

48 (G)
Midi (Noon)

1674–80
a.★ Marble H: ca. 200 (without plinth)
cf. Hedin, p. 71–6, 187–92, no. 4. One of the four Times of the Day, part of Le Brun's Grande Commande of 1674 for the Parterre d'Eau. Gaspard M. was also commissioned to do the statue of Morning (no. 49); he was the only sculptor to do two statues for this programme. In Dec. 1674, he had already rec. 300 L. "for figures for the Parterre d'Eau" (*Comptes,* I, 760), as payment for the small models. The payments were spread over the years 1675–76, 1678–80, but the final payment was made only in 1695 to Gaspard's heirs (*Comptes,* I, 830, 902, 1048, 1160; III, 1087, 1135). The work had been valued at 5000 L. in 1692 (Arch. Nat., $O^{1}1964^{4}$). Le Brun supplied the design (MV 7910★), inspired by Ripa's *Iconologie*: 'Noon' was repr. by Venus with Cupid who "burns and wounds those she can reach either with her flames or his arrows", like the sun at midday. Cupid, standing on a quiver, lifts up his bow (disapp.) towards his mother, who holds a drapery across her hip. Engr. by L. Desplaces after N. Bertin's drawing, by J. Edelinck and by Thomassin, *Vers.,* p. 88. Placed near the Fontaine de Diane.

VERSAILLES, GARDENS

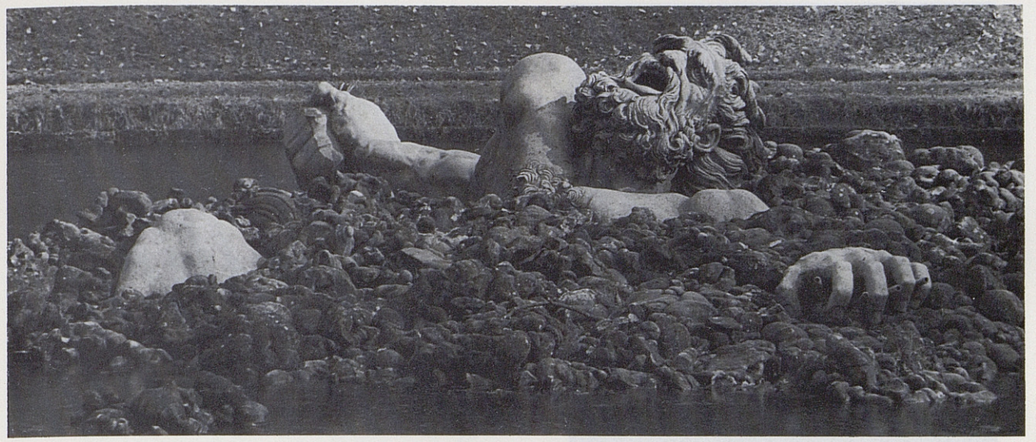
b. *Statuette* Alabaster H: ca. 32
In Balthazard M.'s studio in 1674 (cf. his Invent.a.d., p. 70), which suggests that he could have taken part in the working out of the models. This is probably the statuette which was in the Tallard Sale, Paris, 22 March 1756, no. 950: "Venus accompanied by Cupid, alabaster, by Gaspard Marsi".
Whereabouts unknown.



48a



49a



50

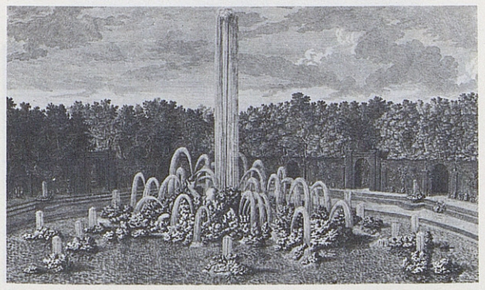
c. *Models* Clay
In Gaspard M.'s Invent.a.d. are listed: "Some . . . models 3 *pieds* high (100) repr. Daybreak and . . . the Goddess Venus".
Probably destroyed.

49 (G)
Le Matin (Morning), or le Point du Jour (Daybreak)

1674–80
a.★ Marble H: ca. 200
cf. Hedin, p. 71–6, 187–192, no. 40. For the commission and payment, see no. 48. Valuation 4500 L. in 1692 (Arch. Nat., $O^{1}1964^{4}$). After a design by Le Brun (MV 7910★) following Ripa's *Iconologie*: "a beautiful woman, on the top of her head a star, which denotes the light that Aurora brings to us; in her hand a dart which shows the secret ardour with which she inflames and stings us". The horse Pegasus has been replaced in the statue by a cock. The group has been placed at the Fountain of the Point du Jour. Engrs. by L. Desplaces after N. Bertin's drawing, by G. Audran and by Thomassin, *Vers.,* p. 87. Louis XIV wanted a bronze reproduction, for which a plaster mould was made in 1688; the waxes were repaired by Poirier in 1689 under the direction of Girardon (*Comptes,* III, 91, 289), but the bronze was never cast.

VERSAILLES, GARDENS

b. *Model* Terracotta H: ca. 100
In Gaspard M.'s studio, cf. his Invent.a.d. p. 70.
Probably destroyed.



Engr. by Lepautre 50



Detail 50

50★ (G)
Bassin de l'Encelade

1675–76 Lead, formerly gilded H: 4 times life-size
cf. Hedin, p. 76–81, 195–6, no. 42. After designs by Le Brun (Nivelon, 'Le Brun', p. 261). Payment 1600 L. between 28 Nov. 1675 and 9 May 1676 (*Comptes,* I, 830, 902). Placed in the centre of a bassin in a bosquet in the gardens near the Bosquet des Dômes. The giant Enceladus is repr. crushed under the rocks of Mounts Ossa and Olympus which he and his companions had piled up in order to climb up to the sky. A large jet of water comes out of his mouth. Sanguine drawing (Bibl. Nat. Est., Va 78 f, V). Engrs. by Lepautre★, by Pérelle and by Rigaud.

VERSAILLES, GARDENS



51

51* (G)
Vigilance

ca. 1675–77 Statue Marble H: 176
cf. Hedin, p. 82, 193, no. 41. Done "for Colbert at Sceaux, in the lower apartments" (Guillet, *Mém. inéd.,* p. 309). The statue is listed in the valuation of Sceaux dd. 12 Oct. 1683, in the Anticabinet on the ground floor (Bibl. Nat. Ms., Mélanges Colbert 76, fol. 396). Colbert's son, the Marquis de Seignelay, moved it to the gardens at Sceaux, near the entrance to the Orangerie. In 1798, it was sent to the Luxembourg Gardens, where it has remained (*Musée du Jardin de Luxembourg,* 1822, p. 34, pl. 20). Hidden among dense vegetation, it has suffered considerable damage. 'Vigilance' is represented as a young woman running on clouds; around one arm is entwined an adder, Colbert's emblem; beside her a crane. A plaster model of Vigilance is listed in G.M.'s studio (Invent.a.d. p. 70).

PARIS, LUXEMBOURG GARDENS

52 (G)
Architectural Decorations at the Château de Clagny

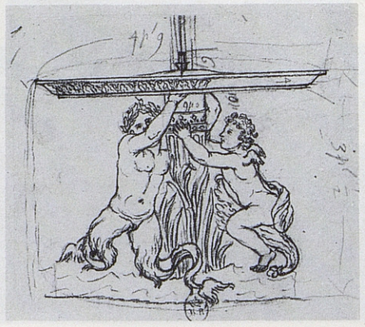
1676 Stucco
cf. Hedin, p. 204, no. 45. Between 12 July and 26 Dec. 1676, Gaspard M. and associates rec. 1700 L. for their work on the new building (*Comptes*, I, 918). A reference to this work in Gaspard's Invent.a.d. indicates that he did "a carved cornice" at Clagny. The château was destroyed in 1769.



51

53 (G)
Sculptures at the Bassin de la Renommée, in Versailles Gardens

1676–80 Gilded lead
a. *Fame*
1676–80 Statue Lead
cf. Hedin, p. 78, 82, 202–3, no. 44. Fame was the central figure of the bassin, standing on a globe, holding palm-branches and sounding a trumpet. Payments in 1676–77, 1679 (*Comptes,* I, 903, 936, 1050, 1160, 1286). The statue was gilded in 1677. In 1681, Gaspard M. rec. an additional payment, not clearly defined, "pour avoir rétabli la Fontaine de Bacchus, la Renommée et la Salle du Conseil" (*Comptes,* II, 63). Descr. by Combes in 1681 (*Explic. hist.,* p. 98–9). When in 1684 the groups of 'Apollo served by the Nymphs' (Girardon no. 17) and the 'Horses of Apollo' (Marsy no. 18) were erected in the Bosquet, the statue of Fame, which obstructed the view, had to be removed (*Mercure,* Nov. 1686, II p. 175). It was then destroyed, but is visible in several documents including a drawing by I. Silvestre (Louvre, Cab. dessins, Inv. 33017) and an engr. by Pérelle*. Destroyed.
b.* Two tritons and a cupid
1678 Lead H: ca. 100
cf. Hedin, p. 210–11, no. 48. From 1678 onward, a sum of 1500 L. was reserved for "the ornaments underneath



Sanguine *53b*

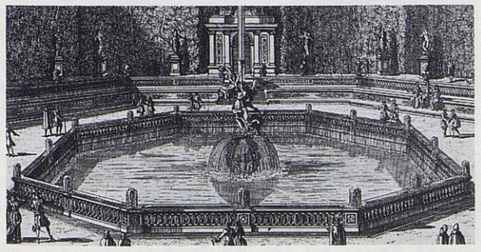


53b



53b

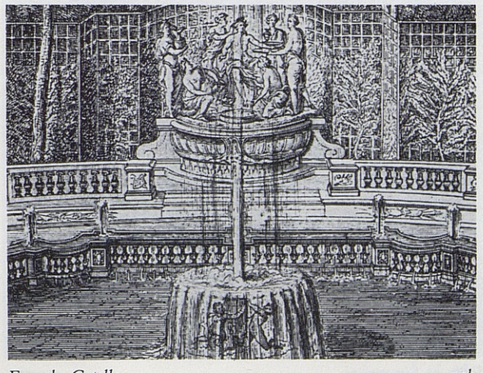
the globe which supports the Figure of Fame" (*Comptes,* I, 1015). But between 30 June and 18 Dec. 1678, Gaspard M. rec. 3000 L. "for children and ornaments in metal" (*Comptes,* I, 1050). This composition was by Le Brun (Bibl. Nat. Est., Da 39a, *Recueil de divers desseins de fontaines . . .* , fol. 13). A sanguine drawing* in the Coll. De Cotte shows this pedestal with a young triton, a cupid and the arm of the other triton (Bibl. Nat. Est., Va 78f, III, publ. and identified by F. Gébelin, 'Les Fontaines de plomb du Grand Trianon', *BSHAF,* 1937, p. 115–6). The group was left in position for several years after the statue of Fame had been removed. It is visible in several iconographical documents, which show the bosquet: in Pérelle's engr.* still together with the statue of Fame; without 'Fame' in Cotelle's painting: Vue du Bosquet des Dômes (Grand Trianon MV 734); in an engr.* by J. Cotelle and L. Simonneau of 1668; in a 'Plan gravé des Bains d'Apollon changé en 1705 et 1714' (Bibl. Nat. Est., Va 423, II, gr. fol.). The 1694 Etat des sculptures (Arch. Nat., $O^{1}1790$) lists under no. 294: "Bains d'Apollon: bronze. Groupe de 2 enfans. Marsy" (As often happens, the writer is confusing the bronze with the lead and has seen only two children, the third being hidden by the foot of the Bassin). The group was removed before 1714, probably as early as 1705: on 15 March 1705, some sculptural masons rec. 575 L. "for the models of the bassin of the Fontaine des Dômes at Versailles", and an engr. of 1714 "chez Demortain" shows clearly a pedestal with three dolphins; in 1716, Lespingola, Hardy, Poirier and François rec. 401 L. for



Engr. by Pérelle *53a, b*



Private Collection *53b*



Engr. by Cotelle *53b*

"journeys made in order to put up a model for the Bassin du Bosquet des Dômes during 1705" (Arch. Nat., O^{1}2201, fol. 58; O^{1}2216, fol. 135). Gaspard M.'s little fountain was put at the Trianon, near the Cascade, under the title 'Bassin du Rondeau' and was slightly modified: the bassin was replaced by a cornucopia from which fruit is spilling, a modification perhaps indicated in the payments of 1705 "to sculptors employed on the small fountain at the Trianon" (Arch. Nat., O^{1}2201, fol. 58). A similar lead group,* supposed to have come from the Château de Versailles, is today in a private collection; it has no waterpipes (H: 150).

VERSAILLES, GRAND TRIANON GARDENS

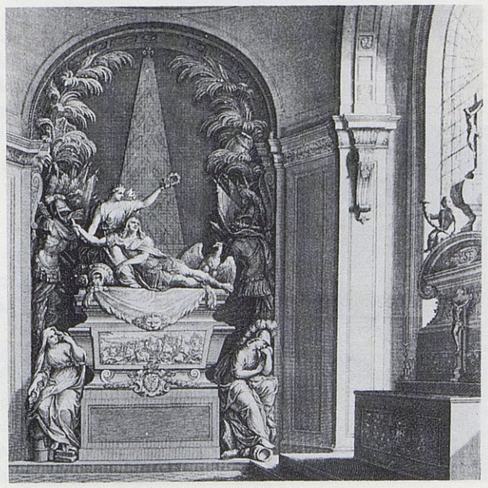
54 55
WORK FOR THE TOMB OF TURENNE

54* Allegory of Religion and Liberality
55* Allegory of Valour

1676–80 Two statues Marble H: 215
cf. Hedin, p. 82–4, 199–202, no. 43 and *GBA,* 1981^{2}, p. 103–14; Guillet, *Mém. inéd.,* p. 309; M.-E. Sainte-Beuve, 'A propos du marché pour le tombeau de Turenne', *BSHAF,* 1924, p. 99–113; P. Arizzoli-Clementel, 'Le mausolée de Turenne aux Invalides', *Revue de la Soc. des Amis de l'Armée,* 1972, p. 4–12. Turenne's tomb was comm. for 51,691 L. by his nephew, the Cardinal de Bouillon, from J.-B. Tuby (no. 42) and Gaspard M., who had to follow Le Brun's designs (Devis et marché 17 April 1676, Min. Centr. Arch. Nat., Et. CII, 87, publ. by Sainte-Beuve; Ch. Le Brun's drawing publ. in Hedin, fig. 43–2). This was the most expensive of all 17th c. tombs. In order to honour the great General, Louis XIV laid down that the tomb was to be erected in the Chapel of St.-Eustache in the Abbey of St.-Denis, where the French Kings were traditionally interred. The execution of the central group of Immortality supporting the deceased and of the bas-relief in gilded bronze repr. a battle, which was to be placed on the sarcophagus, was entrusted to Tuby. G.M. was to exec. the two seated figures at the side, repr.: on the left 'Wisdom', her feet on a pile of books, her left hand lifting the veil which covers her head; her right hand on a heap of coins which show the head of the King and, at the same time, symbolise Turenne's generosity. (In fact G.M. carved an allegory of both Religion and Liberality.) On the right, 'Valour' as a kind of Pallas Athene in armour, who, in an attitude of grief, rests her arms on a lion's skin, her feet reposing on a plumed helmet.

The monument is shown in a painting by P.-P. Sevin dd. 1684 (Private Coll., Paris) and in an engr.* by Simonneau in M. Félibien, *Hist. de l'Abbaye Royale de Saint-Denis,* Paris, 1706; sketch for the engr. in Bibl. Nat. Est., Va 93–7; another drawing in the Louvre, Cab. dessins, Inv. 34101. The symbolism of this monument is explained in detail by Félibien.

It was surmounted by a marble pyramid, flanked by palm-branches above armour and flags in gilded bronze. To the right of the monument was an altar with a crucifix and two torch-bearing children in bronze, probably exec. by G.M. The monument was to be completed in four years. Brice (*Descr.,* 1684, I, p. 17) saw the figures in G.M.'s studio, but must have written his description in 1680; the sculptures had in fact left Marsy's studio before his death. He himself probably installed them in St.-Denis. Sevin's painting indicates that by 1684 everything was in position. Descr. in 1687 by Tessin (cf. R.-A. Weigert, 'Note de Nicodème Tessin le jeune', *BSHAF,* 1932, p. 244–6). Turenne's



Engr. by Simonneau 54–55



54–55



54



55

body was exhumed in 1793 and the tomb trsf. to the Musée des Mon. fr. in 1796, but without the bronze ornaments, palm-branches, trophies and armour, which were sent to the Arsenal (Courajod, *Lenoir,* I, 695, 712, 1055, 1132). On 22 Sept. 1800 Bonaparte ordered the solemn transfer to the Temple of Mars, i.e. the Dôme des Invalides, where it was put in the Chapel of the Virgin in the left aisle of the transept.

PARIS, DOME DES INVALIDES

56* (G)
Allegory of the Victories of Louis XIV in Germany

1677 Bas-relief Stone
cf. Hedin, p. 85–6, 205, no. 46. One of the four bas-reliefs which decorate the Triumphal Arch at the Porte Saint-Martin, built by Bullet in 1674–75. Guillet (*Mém. inéd.,* p. 309–10). Those on the town side were exec. by Desjardins (no. 26) and Le Hongre (no. 48), those on the side of the faubourg by P. Legros I (no. 20) and Gaspard M. Like the other three bas-reliefs, this was comm. by the Ville de Paris; payment 1200 L. by an order dd. 7 Dec. 1677. The wording of the payments suggests that the two bas-reliefs on the side of the faubourg were not completed until 1677, while those on the town side were already finished by 1675 (Arch. Nat., KK 493, fol. 75 r°; KK 494, fol. 114 r°). France, repr. as a woman, laurel crowned, is seated on a pile of armour, watching the god Mars, whose shield is decor. with fleurs-de-lis, striding forth to destroy the German eagle. On the ground below him the Rhine, a fallen river-god, raises his arm in a defensive gesture. Above France, a putto holds up a crown and palm, another recoils from the sight of the battle, a third unfurls a banner decorated with a ship.

PARIS, PORTE SAINT-MARTIN



56



57

57* (G)
Boreas abducting Orythia

1677 Group Marble H: 260
cf. Hedin, p. 94–8, 206–7, no. 47; 'The Parterre d'Eau at Versailles: An 18th c. Recollection', *The Minneapolis Institute of Art Bulletin,* 65, 1983; 'The Partnership of G. Marsy and Flamen', *GBA,* 1981[2], p. 103–114. This group was designed by Le Brun for the Parterre d'Eau at Versailles, cf. Flamen no. 19* and J.-B. Tuby no. 38b. Of the total payment of 13,000 L., Gaspard M. rec. in 1677, between 16 March and 6 Sept., 1400 L. in all (*Comptes,* I, 964). The other payments were made to Flamen from 1684 onwards. This allows us to assume that Gaspard M. made and finished the model, but did not even begin the sculptural work. At the time of his death (cf. his Invent.a.d., p. 70) there were in his studio three plaster models of this group, but not even a rough-hewn marble version, which must already have been in Flamen's studio. Flamen probably followed G.M.'s model closely. The numerous bronze reductions which passed through the sale rooms in the 18th c. were nearly always attributed to Marsy alone.

PARIS, LOUVRE

58 (G)
Equestrian Monument of Louis XIV for the Louvre

1679 Small model in bronze
cf. Hedin, p. 86, 211, no. 49. Submitted at the same time as a model by Girardon, who won the competition. Each was paid 150 L. (*Comptes,* I, 1229). About the outcome of this undertaking, which in the end was not carried out, cf. Girardon no. 47. Several small equestrian models mentioned in Gaspard M.'s Invent.a.d. could be connected with it:

(1) Two wax models repr. the King on horseback, not completed (65 × 71).



Copy 60

(2) A model of tin and lead repr. the King on horseback, not completed.

(3) A small bronze horse (32 × 32).

Destroyed.

59 (G)
Trophies at Versailles

1679 Bas-reliefs Stone
cf. Hedin, p. 153 and *GBA,* 1981[2], p. 103–14. On the façade of the central building giving on to the Parterre d'Eau above the arched windows. They replaced the former bas-reliefs of children (cf. no. 33) when the rectangular windows were changed to arched windows at the piano nobile. Payment 800 L. to G.M. (*Comptes,* I, 1160); Flamen (no. 7*), who was commissioned to complete the series, rec. 7875 L. for this work and for some masks.

VERSAILLES, PALACE

60 (G)
Mars at rest, for Versailles

1679 Group Stone Larger than life
cf. Hedin, p. 90–1, 212–3, no. 50 and *GBA,* 1981[2], p. 103–14. Above the Western façade at the back of the Cour de Marbre as a pendant to the 'Hercules' by Girardon (no. 45), on either side of the face of the clock (Guillet, *Mém. inéd.,* p. 309). Gaspard M. rec. 900 L. in 1679, and the balance probably in 1681, in a payment which grouped together various works for Versailles exec. between 1674–80 (*Comptes,* I, 1160–1, 1286). It seems likely that G.M. rec. 1700 L., the same amount as Girardon. The designs had been supplied by Le Brun (Stockholm, Nat. Mus., THC 5055; illustr. in Girardon no. 45*). Mars is resting after his victories over Spain and Germany; he is seated on a ram (Zodiacal symbol of the month of March), a lion (symbol of Spain) and a cuirass. Replaced in 1869 with a copy* by Chapu (Arch. Nat., F[21]885, 1801). Of the original, only the bust* is still extant.

Destroyed (except for the bust in Versailles Museum)



60



60

61* (G) **Abundance** **62*** (G) **Magnificence**

1679–80 Two statues Stone H: 260
cf. Hedin, p. 88, 91, 214, no. 51. Gaspard M. carved two of the 18 allegorical statues seated on the balustrade of the Cour de Marbre. Payment for each statue was 200 L., included in the 5754 L. paid in 1681 to G.M. "for works at various sites in Versailles since 1674 up to and incl. 1680" (*Comptes,* I, 1286). The originator of this programme was Le Brun. The subject of G.M.'s statues is specified by Combes, *Explic. hist.,* pp. 14,18 and by Piganiol, *Vers.-Marly,* 1701, p. 16–17. Abundance is the first of the figures seated on the left wing; Magnificence is the first on the right wing. Abundance, crowned with flowers, holds an upturned cornucopia full of fruit and, acc. to Combes, in her left hand an olive branch (today damaged). Magnificence, acc. to Combes, "signifies the richness of the buildings; with one hand she distributes all kinds of riches and with the other holds the plan of a building" (today disapp.). The two statues have been very much restored, cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 69.

VERSAILLES, PALACE



61



62



63



65

63 (G)
Epitaph for Baron François du Vouldy

1679 Bas-relief Marble
cf. Hedin, p. 221, no. 51. By a written contract signed on 15 Dec. 1679 by le sieur de La Pépinière, which is mentioned in the Invent.a.d. of G. Marsy's papers, M. agreed to carve for 310 L. the epitaph of Baron du Vouldy. Simon Michel, sieur de La Pépinière, was the Baron's attorney. The epitaph shows that François du Vouldy was Chevalier of the Order of St.-Michel, gentilhomme ordinaire de la maison de Sa Majesté and had served the King, especially in Spain and Savoy. Living near Troyes, he died in Paris on 26 Jan. 1679 (Bibl. Nat., Ms., Pièces Originales 3040, fol. 58). His widow Anne Largentier erected this epitaph to him in St.-Eustache, with an inscription carved in marble and surmounted by his coat-of-arms; drawing* of the epitaph in Bibl. Nat. Ms. fr. 3237, p. 117 (cf. Raunié, *Epitaphier,* IV, p. 221–2). Destroyed.

65* (G)
Victory of France over the Empire

1680–81 Group Stone H: 360
cf. Hedin, p. 88–93, 215–6, no. 52 and *GBA,* 1981², p. 103–14. Guillet, *Mém. inéd.,* p. 309 and Combes, *Explic. hist.,* p. 5–6. Payment between 16 June 1680 and 12 Oct. 1681 (*Comptes,* I, 1286; II, 16); the balance was paid to Gaspard's heirs in 1683 (Invent.a.d., cf. p. 70), making a total of 3020 L. Le Brun's designs for this work have not been traced. The group adorns the main wrought-iron gateway of the Palace as a pendant to Girardon's 'Victory of France over Spain' (no. 49*), and was put into position in 1682. A winged Victory is seated on a vanquished soldier and a pile of arms and armour; beneath her right foot an eagle tries desperately to free itself. In her left hand she holds a crown of laurels and with her right accepts a sheaf of palms being offered to her by a cupid. The groups of Marsy and Girardon were cleaned and restored in 1705 by Dedieu (no. 43). M.'s group has by now very much deteriorated. Engr.* by Thomassin, *Vers.,* p. 69.

VERSAILLES PALACE, ENTRANCE COURTYARD

64 (G)
Fifty Consoles for Benches

1680 Stone
cf. Hedin, p. 216, no. 53 and *GBA,* 1981², p. 103–14. G.M. rec. 500 L. for "ornaments on the consoles of stone benches" in the gardens at Versailles (*Comptes,* I, 1286). Payment for each console 10 L.; Girardon (no. 48*), Fontelle (no. 7) and Roussel also rec. payments for similar consoles. Some benches have remained in situ, but 78 were trsf. to Marly (*Comptes,* II, 638, 1119).

VERSAILLES, GARDENS (Some benches only)

66 (G)
Model for the Tomb of Duc Anne de Noailles

1680–81
cf. Hedin, p. 93–4, 217–9, no. 54 and *GBA,* 1981², p. 103–14. About this tomb, cf. Flamen no. 17, and *appendix* vol. II, p. 435. The working out of one or more models after Le Brun's design was entrusted to Gaspard M. In 1684, Brice (*Descr.,* 1684, I, 17), who had made his notes in 1680–81, mentions that M. "works at present on several figures intended for the tomb of M. le duc de Noailles at Saint-Paul". This must



65

refer to the preliminary models; Flamen was already collaborating with him. It seems certain that subsequently G.M. himself did not work on the marbles, which were entirely done by Flamen. Model destroyed.

67 (G)
Models for Polyhymnia

1681
cf. Hedin, p. 223–4, no. 60 and *GBA,* 1981², p. 103–14. One of the Muses placed at the attic storey of the South Wing, Versailles. The Muses Erato and Polyhymnia, repr. in drawings* from Le Brun's studio (Bibl. Nat. Est., Fb 26, no. 56) are attributed in a list corresponding with these drawings to Flamen and Gaspard M. respectively. No payment followed for G.M. Probably he received the commission, but died before executing the statue. Flamen may have carved it from models left by Marsy, as the modelling has certain affinities with the statue of Noon (no. 48). cf. Flamen, *app.* vol. II, p. 434*. Models destroyed.

68 (G)
Marie-Gabrielle-Renée Marsy

Undated Bust White marble
cf. Hedin, p. 202, no. 55. One of the three children of Gaspard M. and Marie-Gabrielle Denison. This bust was in M.'s house, rue Froidmanteau (see his Invent.a.d., p. 70). The sub-tenant of this house, Charles Nourry, tried in vain to claim it (Guiffrey, 'Apposition des Scellés', *NAAF,* 1883, p. 61); the bust remained with the estate. Not ident. or disapp.

69 (G)
Epitaph of Pierre Denison

Undated White marble
cf. Hedin, p. 221. Listed in Gaspard M.'s Invent.a.d. (p. 70). Pierre Denison, his father-in-law, had died by 1677. It is not known why the epitaph remained in the artist's studio. Not ident. or disapp.

70 (G or B)
Jupiter

Undated Statue Stone
cf. Hedin, p. 220, no. 56. "Statue in stone repr. Jupiter; copy after the antique by Marsy" (A. Lenoir, *Hist. des Arts en France, prouvée par les monumens,* 1810, p. 423, no. 480). Listed in 1816 among the objects due to be returned to private families (*Arch. Mus. Mon. fr.,* III, 164, 205). The work must have been signed, but Lenoir does not specify by which of the brothers. Probably Gaspard, who was more interested in the antique than Balthazard. Not ident. or disapp.



67

SCULPTURES IN THE INVENT.A.D. OF B. MARSY
(cf. Biography, p. 29)

Virgin Statue, marble. H: 78. Val. 150 L.
Venus Statuette, alabaster. H: 32 (cf. no. 48b). Val. 160 L.
Bacchus and Bacchante Two busts, marble. Val. 220 L.

SCULPTURES IN THE INVENT.A.D. OF G. MARSY
(cf. Biography, p. 30)

In the apartment:
Emperor Bust, white marble. H: 73. Val. 100 L.

Bacchus and a laughing peasant girl Two busts, marble, on marble bases. Val. 200 L.
Small term of Abundance to support a clock Val. 130 L.
Medallion in a mantelpiece Val. 15 L.
Rectangular bas-relief Marble, 97 × 32. Val. 150 L.
Nero Bust, marble.
Marie-Gabrielle Marsy Bust, marble (cf. no. 68).
Valuation of last two items 150 L.

In the studio:
Twenty models of Venus Plaster, after the antique. Val. 6 L.
Model of Wrestlers Plaster, after the antique. Val. 20 L.
Venus and Adonis Two statues, plaster. Life-size. Val. 3 L.
Two statues of Adonis Plaster, after Duquesnoy. Val. 30 L.
Hercules and Saturnus Two statues, plaster. Val. 30 sols.
Children on a goat Model, terracotta. Val. 6 L.
River Model, plaster. Val. 30 sols.
Louis XIV on horseback Two models, wax, unfinished. H: 81 (cf. no. 58). Val. 20 L.
Louis XIV on horseback Model, tin and lead, unfinished (cf. no. 58). Val. 8 L.
Marsyas Small model, clay. Val. 4 L.
Small horse Bronze. H: 32 (cf. no. 58). Val. 15 L.
Battle scenes of François I Two bas-reliefs, plaster, after the marbles at Saint-Denis. Val. 3 L.
Africa Large model, plaster (cf. no. 47). Val. 10 L.
Gladiator Model, plaster, cast from the antique. Val. 6 L.
Vigilance Model, plaster (cf. no. 51). Val. 3 L.
Boreas abducting Orythia Three models, plaster (cf. no. 57). Val. 8 L.
Saturnus Model. H: 100. Val. 10 L.
Daybreak Model. H: 100 (cf. no. 49). Val. 10 L.
Venus Model. H: 100 (cf. no. 48). Val. 10 L.
Several antique heads Plaster. Val. 6 L.
Child lying on a swan Lead, unfinished. H: 80 (cf. no. 16). Val. 25 L.
Epitaph of P. Denison Marble (cf. no. 69). Val. 30 L.
Bacchus, Diana, Apollo Three plaster models cast from the antique
Several bas-reliefs of children Plaster. Valuation of these two items 25 L.
Virgin Statue, marble. H: 72. Val. 60 L.
The Month of April Statuette, marble, unfinished. H: 70 (cf. no. 11). Val. 50 L.
Fire and Air Two seated marble figures in the shape of a pediment (cf. no. 45). Val. 150 L.
Venus and a small cupid seated on a dolphin Group, alabaster. Val. 80 L.
Virgin Bas-relief, white marble, unfinished. 64 × 64. Val. 24 L.
The Rape of the Sabines Oval bas-relief, white marble. H: 64. Val. 25 L.
Bacchanale of Silenus Bas-relief, white marble. 54 × 78. Val. 60 L.
Small shepherds Two statuettes, alabaster. Val. 9 L.

MARTIN, Denis (?–1714)
For family tree, see endpapers

From a family of artists which included well-known sculptors and painters. Denis's brother Pierre, a building contractor, was the father of Jean-Baptiste M., peintre ordinaire du Roi, called Martin des Batailles (1659–1735), of Laurent M., painter (†1726) and of Jacques M. (1661–1741), sculpteur du Roi and father of the sculptors Jacques-François and Jacques-Charles. The son of Martin des Batailles, Jean-Baptiste II, was also "peintre des conquêtes du Roi". Another brother of Denis M., Jean, was ingénieur ordinaire du Roi at Dieppe. Denis married Françoise Dubut, with whom he had six children, among them Pierre-Denis, peintre ordinaire du Roi, called Martin le jeune (1663–1742); Jean-Baptiste, whose son, also Jean-Baptiste, was peintre du Roi and who married the granddaughter of the celebrated actor of the Comédie Italienne, T. Fiorilli, called Scaramouche; finally, the sculptor Jérôme M., cf. *infra*.

On 14 Oct. 1677, Denis Martin was received into the Acad. of St.-Luc, of which he became Garde (Guiffrey, *St.-Luc*). On 17 Aug. 1679, M contracted with Girardon to execute under G.'s direction, within five years, for 4100 L., the three marble figures of the Abduction of Proserpina (Girardon no. 42): M. had to follow G.'s full-scale model for size only, but had to conform to the small model for the details; during these five years, M. was not to accept any other commissions. For unknown reasons, the contract was cancelled on 3 Sept. 1679 (Min. Centr. Arch. Nat., Et. CXVII, 108).

The payments to Martin, mentioned in the *Comptes* from 1678–82 for works at Clagny and Versailles, refer to Martin Desjardins (nos. 29, 42–43), not to Denis Martin, who during these years is referred to in the notarial deeds as 'maître sculpteur et peintre', not as 'sculpteur du Roi'. Someone called 'Martin', employed in the King's marble depot at an annual salary of 300 L., was in 1684 sent to the marble quarries in the Languedoc (*Comptes*, II, 492).

The works and the tombs commissioned by the Duchesse de Navailles from 1680–89 (nos. 1, 7) brought M. into contact with Le Brun, who probably introduced him into the team of 'sculptors to the King'. In 1687, he received his first payment from the King (no. 6), then worked at the Invalides and at Versailles Chapel.

In 1679, M. lived in the faubourg St.-Denis, par. St.-Laurent. On 22 April 1681, he bought a house in rue Neuve-d'Orléans, par. St.-Laurent, in which he lived until his death (Achat 22 April 1681, Min. Centr. Arch. Nat., Et. XII, 182; Constitution de rente to J. Derbais, 5 Jan. 1682, Et. LXIX, 106). On 20 Sept. 1686, he was entrusted with the responsibility of "cinquentenier" of the City of Paris, which involved directing the debates of fifty burgesses concerning the affairs of the city. In 1696 and 1699 he was absent from Paris (procuration of 4 Sept. 1696, Et. XXX, 140; marriage 12 Jan. 1699, Et.

XXXVI, 294). In 1705, he was commissioned by the Cardinal de Bouillon to do for 10,000 L. a bronze statue of Time to crown the Bouillon monument; this figure appears in Audran's engr. showing the monument as Oppenord had designed it, but it seems not to have been executed, perhaps not even started (cf. Guiffrey, *NAAF*, 1882, p. 339 and P. Legros, II, no. 9*). In the same year he evaluated a tomb for the Stoppa family, carved by Nicolas Alexandre in the Church of Héricy, near Fontainebleau (Dépôt 16 June 1705, Et. VII, 175). A month before his death, he signed a deed of partnership for three years with his son Jérôme (société 9 May 1714, Et. XX, 445). His Invent.a.d. was drawn up on 16 July 1714 (Et. XXXVIII, 129); Le Lorrain was entrusted with the valuation of the sculptures in his studio, cf. *infra*.



1¹

Jérôme Martin: Son of Denis; taken into partnership by his father in 1714. In 1715 he did the carved decor. of the Chapel of the Virgin in his Parish Church of Saint-Laurent, where his father had been a churchwarden (Appraisement 4 July 1715, Arch. Nat., $Z^{U}520$).

Bibliogr:
Numerous deeds in the Min. Centr. Arch. Nat., not quoted herein, have been consulted to establish the family tree; Bibl. Nat. Ms., Fichier Laborde 46584, 46665–6; Jal, p. 843 (contains some errors); T.-B., XXIV, 1930, p. 159–60; Rambaud, I, p. 195–6; II, p. LXXXV, LXXXIX, 44, 47, 333–7, 490–512, 651.

1
Tombs of the Parabère Family at Niort

1680 Marble, stone and limewood
Acc. to the contract signed on 2 July 1680 between Suzanne de Beaudéan, Duchesse de Navailles and Denis Martin (Min. Centre. Arch. Nat., Et. XCIX, 285), M. undertook to exec. within three years for 4000 L. three tombs "avec leurs figures et inscriptions".



1²

1.* The tomb of Charles de Beaudéan Parabère, Comte de Neuillan, governor of Niort († 1634), father of the Duchesse de Navailles.
2.* The tomb of Françoise Tiraqueau, Comtesse de Neuillan († 3 Oct. 1673), widow of Charles de Beaudéan Parabère and mother of the Duchesse de Navailles.
3.* The tomb of François de Beaudéan Parabère, Comte de La Rochevoisin, who died aged 19 in the Battle of Lens, son of the aforementioned and brother of the Duchesse de Navailles.

The three tombs consisted of three sarcophagi in red and black marble, attached to the walls of the Chapel of the Parabères in the Church of Notre-Dame de Niort. Their three lids were raised and the statues of the three deceased, in white marble, half emerged, dressed in



1³

their shrouds: Charles, one hand on his heart, François, hand lifted, Françoise Tiraqueau, her hands joined, all lifting their eyes towards an angel carved in limewood, the angel of the Last Judgement sounding a trumpet. An engraved marble slab records that "these monuments of respect, tenderness and gratitude have been erected by the high and mighty lady Suzanne de Beaudéan Parabère, dame of honour of the Queen Marie-Thérèse of Austria . . . in 1684". During the Revolution this epitaph was smashed; the marble of the tombs was moved to the Chapel of the Oratoire, but without the statue of the angel, which was burned in 1793. In 1823, they were returned to the back of the church, but without the lids, which were serving as tables in the Public Library; in 1852, they were returned to the Chapelle of the Parabères and restored in 1881: two of the lids were redone in plaster as was also the angel, but the statues were placed in the middle of the coffins and not at their heads. H. Clouzot ('Les tombeaux des Parabère à Niort', *GBA*, 1911[1], p. 78 sq.) mentions the similarity of these tombs with that of Julienne Le Bé, mother of Le Brun (Collignon no. 3), which has certainly inspired them; he suggests attributing the tombs at Niort to D. Martin (not being aware of the existence of the aforementioned contract), because M. exec. the Altar of the Jacobins (no. 7) for the Duchesse de Navailles. It is of course possible that Le Brun supplied, or at least approved, the sketches.

NIORT (Deux-Sèvres), CHURCH OF NOTRE-DAME

2
Philippe II de Montault, Duc et Maréchal de Navailles (1619–84)

1680
Following the contract quoted in no. 1, the Duchesse de Navailles added to the commission to M., for 640 L., several other works (nos. 2, 3–4, 5):
a. *The bust of the Duc de Navailles* Marble
b. *Twelve replicas of this bust* Plaster
In the Invent.a.d. of the Duc de Navailles dd. 6 March 1684 and in that of the Duchesse dd. 19 Feb. 1700 (Min. Centr. Arch. Nat., Et. XCIX, 296, 383) are listed 39 busts of different sizes in white marble repr. emperors and other subjects and one head in white marble; valued at 250 L. in the first Invent. (valuation by D. Martin) and at 150 L. in the second. The busts were in the small Hôtel de Navailles in the rue de Grenelle (later Hôtel de Villard, then Mairie du VII[e] Arr.[t]), in the "Salle aux bains" beneath the apartment of the Duchesse. Among them must have been the bust of the Duc. Not ident. or disapp.

3 **4**
Saint Mary Magdalen ***Saint Alexis***

1680 Two statues Red terracotta H: ca. 130
Comm. by the Duchesse de Navailles at the same time as no. 1. These statues appear in the Invent.a.d. of the Duc de Navailles, but not in that of his widow (cf. no. 2). Not ident. or disapp.

5
Chimney Fireback

1680 Limewood
Comm. by the Duchesse de Navailles at the same time as no. 1, for the Hôtel de Navailles in Paris. It must have been decor. with the coat-of-arms of the Navailles. Not ident. or disapp.

6
Work on the Model for the Equestrian Statue of Louis XIV for the Place Vendôme, Paris

1687–88
Martin, together with Poirier (no. 1), worked on this model under the direction of Girardon (no. 65); he rec. two payments of 300 L. (*Comptes,* II, 1181; III, 196). Destroyed.

7
Work in the Church of the Noviciat des Jacobins Réformés, Paris

1689–95 Marble, bronze, lead and oak
a. *The High Altar*
b. *Three tombs for the Navailles family*
For their convent in the rue St.-Dominique the Jacobins had a church built by Bullet; the foundation stone was laid in 1683. In 1688 the work was interrupted because of lack of funds. Through a grant and endowment (Concession et Fondation) made on 7 May 1689 (Min. Centr. Arch. Nat., Et. XLIX, 392) Suzanne de Beaudéan, Duchesse de Navailles, obtained permission from the Jacobins to have several works exec. at her own expense, to embellish the choir of the church. On 14 June 1689 she signed a contract (*ibid.*) with the marble mason Jérôme Derbais and Denis Martin, amounting to 35,000 L., to exec. within 15 months, under the direction of Le Brun, the High Altar and three tombs conforming with the small wooden model submitted by Martin and Derbais and approved by Le Brun; originally the altar had been intended for St.-Sulpice, the parish church of the Navailles.
Martin and Derbais undertook to exec.:
a. *The High Altar in the Sanctuary.*
The altar was to stand on a three-tiered platform. It was to be done in oak, faced with marble and decorated on the front with a representation of the Holy Spirit in rays and at the sides with the coat of arms of the Navailles, to be carved in the marble. Behind the altar, a plinth of black and white marble with the carved ciphers of the donors was to carry on its cornice eight columns in white, veined marble (H: 260) with composite marble capitals, decorated with gilded metal; the marble entablature above the columns was to be surmounted by an arched crowning in gilded wood, forming two arches decorated with cherubim heads, two figures of Fame or Angels sounding trumpets, the arms of the Navailles and, in the centre, Christ, standing, holding his cross (H: 195). The tabernacle, standing on the altar

table, was to be of marble with four columns, their bases and capitals of gilded bronze. The door of the tabernacle was to be decorated with two bas-reliefs in gilded bronze, one above the other (acc. to the description from 1790, *infra:* they represented a lamb and the falling of the manna, and the tabernacle carried six flaming pots, four cherubim heads and garlands).
b. *The three tombs* (for the Maréchal de Navailles, Philippe de Montault († 1684), for the Duchesse herself and for their son Philippe (1657–78) were to be placed behind the High Altar. Supported by lion claws and consoles, the tombs in white and black marble were to carry the epitaphs and a decoration in lead and tin (acc. to the description from 1790, *infra:* on the tomb of the Maréchal, the ducal cloak, a cushion on which rested the ducal crown and two marshall's batons in gilded plaster, olive branches and cornucopias in gilded lead). Six Ionic columns, two of them free-standing and four of them two-thirds engaged in the wall were to carry a marble entablature and an oak crowning consisting of volutes decor. with laurel garlands and palm branches. Carved in the wall behind, a large stucco curtain decor. with the ducal cloak and the arms of the Navailles. "Attached to the sides were to be bas-reliefs in bronzed lead and tin, in accordance with the small model approved by Mr. Le Brun" (acc. to the description of 1790, *infra:* one of these bas-reliefs repr. "a winged figure weeping over the portrait of an old woman, from which she is removing a veil, a charming figure", large size "lead, coloured red, carved by Coustou (sic)"; the other "a winged figure in a different attitude, seated on a cuirass, holding the portrait of a young man".
c. *A marble shell,* attached to the side of the altar was to serve the officiating priest as a burette and for washing his hands.
In the Grant and Endowment of 7 May 1689, *supra,* the Duchesse de Navailles also requested the religious to replace their confessional by an oratory surrounded by a grille for her exclusive use, to arrange below the choir a vault to receive the remains of the deceased of her family and, finally, to put the arms of the Navailles on the keystones of the choir-vault. In order to finance these works, they were to use the 4000 L. left by the Duc de Navailles in his testaments of 30 July 1681 and 14 April 1682 for the purpose of celebrating a daily mass at the High Altar in accordance with the wishes of the family.
The last receipt signed by Derbais and M. for work carried out under the contract "plus the expenses and additions requested verbally by Mme. de Navailles in the course of the work" is dd. 7 April 1695. H. Misson was associated with Derbais for the marble. The High Altar and the tombs are descr. by Brice (*Descr.,* 1698, II, p. 261; 1706, II, p. 346–7) and Le Rouge (*Les Curiositez de Paris,* 1719, II, p. 479). In 1722 the religious had a choir built for themselves behind the chevet of the church, which threatened to fall into ruin. They obtained permission from the Marquis and the Marquise de Pompadour (son-in-law and daughter of the Duc and Duchesse de Navailles) temporarily to move the High Altar and the three tombs into the Chapel of the Virgin, promising that they would be returned to their original position as soon as the work was completed (Arch. Nat., S 4219[4]). In fact, the monuments did not leave the Chapel of the Virgin (or of the Rosary) in the left aisle of the transept until the Revolution. Descr. by Brice (*Descr.,* 1725, IV, p. 34), Thiéry (*Guide,* II, p. 532), Piganiol (*Descr.,* 1765, VIII, p. 146–8). Only two of the three monuments were re-erected on either side of the altar, in a slightly different arrangement and without their epitaphs. On 30 Dec. 1790, the sculptor Mouchy gave a very detailed description of them (Arch. Nat., S 4219[1]). When the monastery was abolished in the same year, the church was established as a parish church and dedicated to St. Thomas Aquinas; in Oct. 1793, it was closed down and deprived of all its furnishings. The altar and the tombs were destroyed.



8



9

8–11
WORK AT THE INVALIDES

8★
Two Prophets for the Chapel of Saint-Augustin

9★
Angel playing the Organ and Child Angels for the Chapel of Saint-Ambroise

1691–99 Two bas-reliefs Stone 260 × 370
Two of 16 bas-reliefs for the four round chapels, to be placed above the cornice (cf. N. Coustou, no. 10). Payment to M., 800 L. (*Comptes,* III, 703; IV, 612; Arch. Nat., O^1 $1665^{35-7, 47, 54, 86-7}$; Bibl. Nat. Est., Hc 14, 2). The group of prophets is on the west wall of the Chapel of St.-Augustin. Some documents (Arch. Nat., O^1 1665^{47}) attrib. them to Dedieu who, however, never received any payment, but may have collaborated. The prophets are sitting on clouds; one is writing down on a tablet what the other dictates to him from a parchment unrolled across his knees. During the critical examination on 5 April 1700 by N. Coustou, Coyzevox, Lespingola and Van Clève, the draperies at the bottom of the cloak worn by the prophet on the left were considered to be confused. Engr. by Cochin in Pérau, pl. 94.

The group of angels in gilded stone is on the north side of the Chapel of St.-Ambroise. A large adolescent angel, seated on clouds, plays the organ, accompanied by two child angels, one of them playing the flute. Attrib. to M. by Félibien des Avaux, *Invalides,* p. 308. Engr. by Cochin in Pérau, pl. 81.

PARIS, DOME DES INVALIDES

10
Sculptures in the Vault of the Chapel of Saint-Ambroise

1692–96 Stone
Martin, P. Legros I (no. 62★), Lapierre (no. 1 (★)), Renard (no. 5) and Van Clève (no. 23) carved the decoration of the four panels of the vault which consisted of: (1) Eight small angels holding festoons and supporting the pictures; (2) the picture-frames; (3) a shell with acanthus leaves above the pictures; (4) a buckler with palms and laurels on the "tables d'attente". Total payment to the five sculptors, 2200 L. cf. Arch. Nat., O^1 1665^{69}; *Comptes,* III, 844; IV, 469.

PARIS, DOME DES INVALIDES

11
Angel holding the Sevenbranched Candlestick

1693–99 Bas-relief Stone
This bas-relief belonged to an earlier project; the cupola of the Invalides was to be divided into 12 panels, each with a large carved angel, cf. N. Coustou, no. 11b. Arch. Nat., O^1 $1665^{36, 38}$. M. worked in collab. with Lapierre (no. 2). Payment 1000 L. (*Comptes,* III, 845; IV, 330, 470). In 1699 the carving was removed and, in 1702, replaced by a painted decoration. Destroyed.

12
Work on the Exterior of the Chapel at Versailles

1703–04 Stone
The work consisted of: (1) Capitals, payment 400 L. and 600 L.; (2) A gargoyle, payment 180 L.

On the cornice: (3) 25 roses, payment 450 L.; (4) 25 modillions, payment 375 L.

Mém. in Arch. Nat., O^1 1784; *Comptes,* IV, 939, 1049, 1158.

VERSAILLES PALACE, CHAPEL

13
Turenne on horseback

1705–06 Statuette Plaster
Lefèvre, contrôleur des Bâtiments du Roi, comm. a copy in bronzed plaster of the statuette of Louis XIV on horseback done by Nicolas Coustou and Lespingola (no. 56) for the Cardinal de Bouillon. In place of the



15a

King's head was substituted that of Turenne, after the bust by Coyzevox (no. 81). On 14 Dec. 1706, the statuette was sent from Orléans to Digoin, near Cluny, but arrived in very bad condition. cf. Mém. in Arch. Nat., $R^2$66, publ. by J.-J. Guiffrey, 'La statue de Turenne', *NAAF,* 1882, p. 339–48; H. Stein, 'Denis Martin et sa statue de Turenne', *NAAF,* 1886, p. 193, 195. Probably destroyed.

14
Work at the Grand Trianon

1705–06 Stucco
cf. Mazière no. 42. Payment 8956 L. to Martin, Mazière, Gaillard, Noël and Prestat (*Comptes,* V, 16). Probably decoration for the cornices of the apartments which had been increased in height.

VERSAILLES, GRAND TRIANON

15–17
WORK AT THE CHAPEL, VERSAILLES PALACE



15b



15c

15
Four Ecclesiastical Trophies

1708 Bas-reliefs
a.★ Limestone and Bonbanc stone 250 × 27
Placed at the side of the sacristy door, symmetrical with a trophy by J. Tuby (no. 13). Decorated with two cherubim heads, garlands of flowers, reversed consoles, a flaming cassolette and interlaced L's. Descr. in Mém., Arch. Nat. O^1 1784. Valuation 350 L.

b.★ Limestone 250 × 27
Placed on a pillar in the side-aisle opposite the preceding bas-relief (a). Decorated with a winged angel holding a torchère with branched candleholders and a flaming cassolette. Descr. in Mém., Arch. Nat., $O^1$1784. Valuation 400 L.

c.★ and d.★ Limestone and Bonbanc stone 250 × 35
On either side of the window nearest to the sacristy. In one of these two bas-reliefs, attached to a ribbon suspended from a clasp: a bishop's crook, a processional cross, and archbishop's mitre, an ink-stand, a holy-water stoup decor. with cherubim heads and an aspergillum.

In the other, similarly suspended: an osculatory decorated with the Virgin's head, a book, a ciborium, an oval platter and two burettes, a towel and a garland of flowers.

The two bas-reliefs are descr. in the Mém., Arch. Nat., O^1 1784, each valued at 380 L. Payment for the four bas-reliefs in 1711 (*Comptes,* V, 528).

VERSAILLES PALACE, CHAPEL



15d

16
Work in the Chapel, Versailles

1708 Stone
a. On the capitals, the bases of the columns and the pilasters of the tribune
Work of a team. Payments in 1708 and 1711 of 15,576 L. to the team for the bases; 500 L. to Martin alone for some capitals (*Comptes,* V, 217, 529).
b. On the mosaic panels in the side-aisles of the tribune
Work of a team. Payment 14,367 L. (*Comptes,* V, 1711).
c. In the side-aisles of the nave, in the vault of the last bay, the King's cypher in the four spandrels
In collab. with Mazeline (no. 65). Valuation and payment 800 L. (Arch. Nat., O^1 1784; *Comptes,* V, 319, 528). Bourdict (no. 9★) carved the rose in the shape of a cul de lampe enclosed in a string-course in the same vault.
d. In the chevet of the tribune, six bas-reliefs of musical trophies and six bas-reliefs of plant ornaments.
Work of a team, incl. Dedieu (no. 47(★)). Mém., Arch. Nat., O^1 1784 for 4920 L. Payment between 1708–11 (*Comptes,* V, 217, 320, 527).

VERSAILLES PALACE, CHAPEL

17
Various Ornaments in the Salons Bas and Haut of the Chapel

1709–11 Stone
a. Cornices and flat mouldings in the Salon Bas.
Work of a team incl. André (no. 13a), Dumont (no. 10), François (no. 34), Gérard (no. 13(★)), Grettepin (no. 9a), Martin, J. Tuby (no. 14) and others. Valued at 8702 L. and descr. in Mém., Arch. Nat., O^1 1784; *Comptes,* V, 529.
b. On the architrave, frieze, cornice and flat moulding of the entablature in the Salon Haut. Among these ornaments are 28 metopes with trophies repr. the four parts of the world. Work of a team incl. Gérard (no. 12), Martin, J.-B. Massou (no. 7a), Mazeline (no. 66), J.-M. Raon (no. 10), Varin, Vigier (no. 22), Voiriot. Valued at 8348 L. and descr. in Mém., Arch. Nat., O^1 1784; *Comptes,* V, 527.

VERSAILLES PALACE, CHAPEL

18
Ornaments on the Transverse Ribs of the Choir of Notre-Dame

1713 Lead
Payment of 1800 L. to Bercher and M. (*Comptes,* V, 695, 788). Part of the new decor. of the choir of Notre-Dame done in fulfilment of the Vow of Louis XIII. cf. Ph. Bertrand no. 28★. Destroyed.

19
Laocoon

Undated Group Bronzed plaster H: 97
Le Lorrain Sale, Paris, 20 March 1758, no. 98: "par Martin le père". Not ident. or disapp.

SCULPTURES FOUND IN M.'s STUDIO AFTER HIS DEATH
(Invent.a.d., see *Biography*. Valuation by Le Lorrain)

Diana seated on a tree-trunk Statue. White marble. H: 119. Val. 1200 L.
Apollo Statue. White marble. H: 196. Val. 3800 L.
Louis XIV on horseback Model. Wax. Val. 200 L. (See no. 13).
Louis XIV standing Plaster model. Val. 100 L.
Apollo standing Plaster model. Val. 100 L.
Six table-tops Different coloured marbles. Val. 110 L.

MASSOU, Benoît (1633–1684)
For family tree, see endpapers

Born at Richelieu (Indre-et-Loire) in 1633 (Dezallier, *Paris,* 1762, p. 404; Piganiol, *Descr.,* II, p. 340). Son of Benoît Massou, bourgeois of Richelieu, and of Renée Carvy. We do not know anything about his activities before 27 Sept. 1664, when he presented himself to the Académie; he became an Academician on 1 Aug. 1665 (no. 1). In the same year he married Elisabeth Maupin, niece of the sculptor Jacques Buirette (Min. Centr. Arch. Nat., Et. CXV, 170); at that time he lived in the rue Montmartre, par. St.-Eustache. Massou's brother, a surgeon in Paris, and several members of the Buirette family, joiners and sculptors, were present at the marriage. Except for two commissions carried out for the Rohans (nos. 6, 46), we know only of Massou's work for the King, often done in collab. with P. Legros I. On 31 Aug. 1680 he became Asst. Prof.; only from this time on did he take part in the meetings of the Académie (*P-V,* II, 171). From 1675 he lived in rue Notre-Dame-des-Victoires, where he built a house and a studio. He died on 8 Oct. 1684 (*P-V,* II, 288), leaving five children; one son, François-Benoît, became a sculptor, cf. *infra*. After his death, his studio was let to the sculptors Monier and Carlier. At the time of his death, the King owed him 2106 L., cf. his Invent.a.d., 1 Oct. 1684 (Min. Centr. Arch. Nat., Et. LXXVII, 30); settlement (liquidation) 23 Nov. 1709 and division (partage) 4 April 1711 (Et. XXXVI, 327); testaments of Elisabeth Maupin dd. 23 July 1707, 7 April 1718, 18 Aug. 1725 (Et. XXXVI, 320, 368, 394); her Invent.a.d. 22 Dec. 1724 (Et. LXI, 372).

Bibliogr: Piganiol, *Vers.-Marly,* 1764, II, p. 340; T.-B., XXIV, 1930, p. 224; Rambaud, I, p. 282–4, 696.

1★
Saint Paul

1664–65 Bas-relief Marble 81×65
Reception piece for the Acad. The subject for the bas-relief was given to M. on 27 Sept. 1664; presentation of bozzetto 5 Oct. 1664, clay model 29 Nov. 1664. On 1 Aug. 1665, he submitted the marble, which was accepted, and received the title of Academician (*P-V,* I, 267–8, 271, 289). Exh. in the 18th c. at the Académie (Guérin and Dezallier, *Descr. Acad.,* p. 35, 134; Invent. year II, no. 214). Trsf. to the Dépôt de Nesle in 1796 then to the Musée de l'Ecole française at Versailles. In 1815 placed in the church of Notre-Dame at Versailles (Fontaine, *Coll. Acad.,* p. 165). Saint Paul, his finger pointing towards the sky, rests his right hand on the Book of the Epistles; behind him a sword, the instrument of his martyrdom.

VERSAILLES, CHURCH OF NOTRE-DAME



1

2
Statue for the Château des Tuileries

1666 Stone
Payment 400 L. (*Comptes,* I, 125–6). Massou's statue, and one of the two by Lerambert (no. 14) were not put into position. About the statues in the Tuileries, cf. La Perdrix no. 1. Not ident. or disapp.

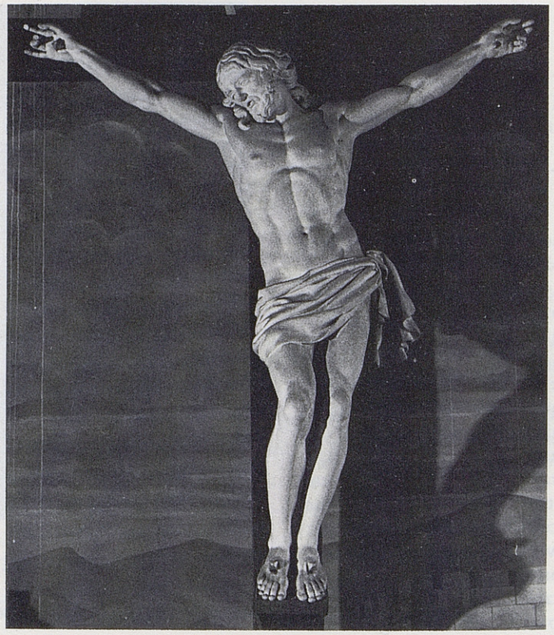
3★ **4★** **5★**
Crucifix **Virgin** **Saint John**

1669 Three statues Wood
Payment 700 L (*Comptes,* I, 334); for the Parish Church at Versailles, i.e. the old Gothic Church of Saint-Julien, which stood in the present rue de l'Indépendance-Américaine, and had been restored in 1667 by Bergeron and A. Mazière. Having become too small for the parish, this church was demolished; in 1674–81 a new church was built in the present rue de la Paroisse, also dedicated to Saint-Julien, being ministered to by the Pères de la Mission. It is not known whether M.'s statues were transferred to the new church, but we suggest that they are the ones to be found today in the Church of St.-Vigor-St.-Etienne at Marly, in the Chapelle du Calvaire. The Church at Marly, consecrated in 1689, had been fitted out with furniture mostly from Versailles. One can recognise M.'s style in the three wooden statues, despite the thick coat of white paint which covers them. In the arrangement of this chapel, the crucifix is mounted on a pedestal (which is supposed to have served as the back of the royal throne at Versailles) with the two other figures on either side; it stands against a retable erected in 1900, composed of fragments of the former altar of the Virgin (J. Vidal, *L'église royale de Marly,* 1972).

MARLY, CHURCH OF ST.-VIGOR-ST.-ETIENNE



4



3



5

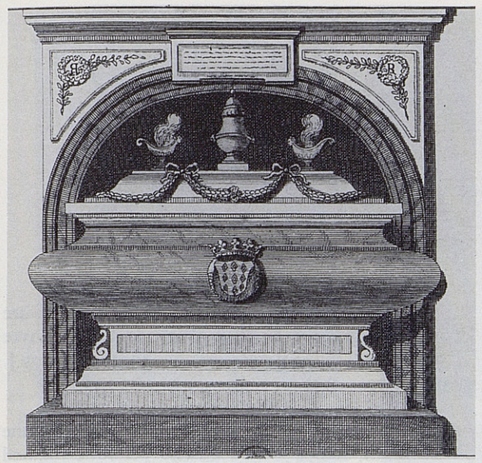
6
Tomb of Anne de Rohan, Princesse de Guéméné

1669 Marble and bronze
In the Church of the Pères Feuillants, rue St.-Honoré, Paris, in the first chapel to the left of the High Altar, dedicated to Saint Louis, which had been granted to the Rohan family in 1617. Anne de Rohan (1604–85), wife of Louis de Rohan, Prince de Guéméné, commissioned her own tomb from M. during her life-time, contract dd. 23 Feb. 1669 (Min. Centr. Arch. Nat., Et. LXXXVII, 211); it was to be completed in two years for 6000 L. The tomb was erected in this chapel, opposite the altar, framed by a blind arcade, from which it projected. Standing on a pedestal faced in jaspé marble (210×40), it consisted of a sarcophagus (235×57) on a base, decorated with the escutcheon of the Rohans with the ducal crown and draped in the ducal cloak; a lid with ogee moulding, decorated with festoons of laurels (215×46), closed the sarcophagus and supported an urn (H: 64) and two smoking cassolettes; base, sarcophagus, lid, urn and cassolettes were all in white marble. The back of the arcade was faced in red jaspé marble. The description in the contract corresponds to the engr.* by Brion and Chapuis, illustr. in Millin, *Antiq. Nat.*, I, chap. V, p. 38; cf. Raunié, *Epitaphier*, v. IV, p. 271. Descr. in Brice, *Descr.*, 1687, I, p. 66; Le Maire, *Paris*, 1698, I, p. 537; Piganiol, *Descr.*, 1765, II, p. 455; Hurtaut & Magny, III, p. 11; Thiéry, I, p. 115–6; but several of these writers are wrong about the identity of the deceased interred in the tomb. During the Revolution, the tomb was transported piece by piece to the Petits-Augustins and used by Lenoir as support for the tomb of Le Camus by S. Mazière, no. 54 (*Arch. Mus. Mon. Fr.*, II, 189). Destroyed.

7
Four Masks

1669 Stone
Four of the 24 masks on the North façade outside the Cour Carrée of the Louvre, on the side of the rue de Rivoli; constructed by L. Le Vau. Payment 122 L. to M. and Legendre (no. 21), *Comptes*, I, 319. Le Hongre, no. 16(★) and J.-B. Tuby (no. 12a) also worked on this façade.

PARIS, PALAIS DU LOUVRE



6

8–11
SCULPTURES ON THE WEST FACADE OF THE CENTRAL BUILDING, VERSAILLES PALACE

8★ **9★**
April **May**

1676–71 Two statues St.-Leu stone H: 245
About these statues of the Months, see Marsy nos. 25–32. cf. Souchal, 'Vers.' *GBA*, 1972[1], p. 72–6. For each statue on this façade the average payment was 400 L. Massou rec. 1350 L. for these two statues and the bas-reliefs of children, cf. no. 10 (*Comptes*, I, 421, 511). Piganiol (*Vers.-Marly*, 1701, p. 155) attribs. to M. the four months of March, April, May and June; in fact March and June belong to J. Raon (nos. 4–5). April is a young woman crowned with flowers leaning on a bull. Restored in 1898 by P. Aubert (Arch. Nat., $F^{21}3495^{B}$) or even recarved, acc. to G. Brière (*Le Chât. de Vers.*, 1909, p. 4). The statue representing May, the month of flowers and of Gemini, is a young woman with two children holding flowers; she herself is crowned with flowers and holds some in her tunic.

VERSAILLES, PALACE

10
Bas-reliefs of children

1670–71 Stone
31 bas-reliefs were placed above the windows of the façade. If 24 were by the Marsys (no. 33) and two by J. Raon (no. 6), then five must have been by Massou. Payment with nos. 8–9. These bas-reliefs repr. "small children occupied in activities appropriate to each month and each season" (A. Félibien, *Descr. sommaire du chât. de Vers.*, 1674, p. 39). Destroyed in 1678.

11
Trophies

1670–71 Stone
The 24 trophies stood on the balustrade of the central building, eight trophies on each façade; they were by M., the Marsys (no. 24), P. Legros I (no. 12), Houzeau (no. 30) and Le Hongre (no. 28), who together rec. a total of 14,600 L. (*Comptes*, I, 418, 531; *NAAF*, 1876, p. 47). Replaced by copies at the end of the 19th c. Destroyed.

12
Cornice and Trophies in the Salle des Gardes de la Reine

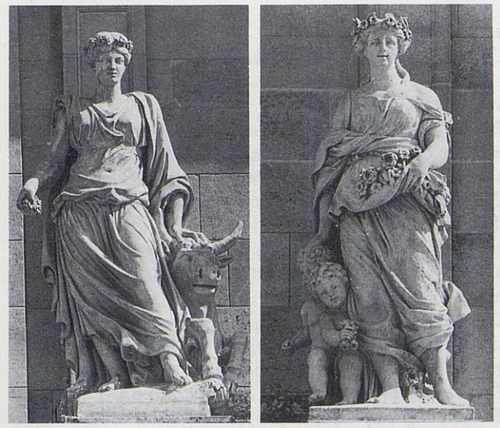
1671–73 Stucco
cf. P. Legros I (no. 13(★)), who, together with M., carved all, or almost all, the stucco decoration for this room before, in 1674, it became the Queen's Antichamber. Warlike decoration. Payment 13,255 L. (*Comptes*, I, 511, 615), which included also no. 13.

VERSAILLES, PALACE

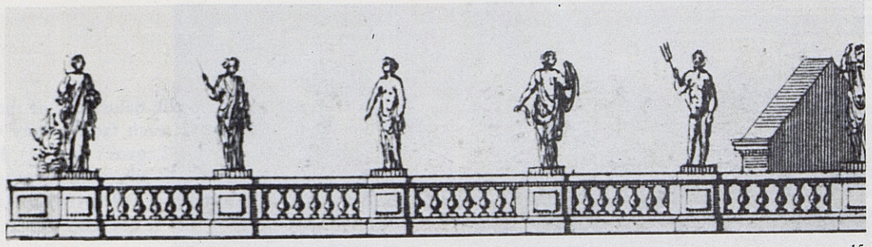
13
Cornice in the Queen's Antichamber

1671–73 Stucco
cf. P. Legros I no. 14(★). Payment to Legros and M. at the same time as for no. 12. This decoration illustrates, in the four corners of the ceiling, Vigilance, the Académie, Commerce and Diligence, as four groups of children variously occupied. Soon afterwards, this room became the Grand Cabinet de la Reine.

VERSAILLES, PALACE



9



15

14
Winged Genie for the Funeral Service of Chancellor Séguier

1672 Cardboard or stucco
The service was held on 5 May 1672 at the Church of the Oratoire, Paris. Designs by Le Brun; cf. Girardon no. 28. M. did one of the four angels or genies personifying "les hommes scavans en Poésie, Peinture, Sculpture et Eloquence"; the three others were by Desjardins (no. 17★; engr. by Leclerc), Le Hongre (no. 40) and Houzeau (no. 36). *P-V,* I, 387. Descr. by Nivelon, 'Le Brun', p. 248–9. Destroyed.

15
Flora, for Versailles Palace

1672 Statue St.-Leu stone H: ca. 250
cf. Houzeau no. 35★. Placed on the balustrade of the south wing of the Offices. Together with Ceres by J.-B. Tuby (no. 27) and Pomona by Mazeline (no. 5), this statue personified one of the four Elements, the Earth. Attrib. to M. by Piganiol (*Vers.-Marly,* 1764, I, p. 14). Average payment for each statue 400 L.; this amount is not specified in the *Comptes* for M., but is probably included either in the payment of 7950 L. in 1674, or in one of 1935 L. in 1680 (*Comptes,* I, 762, 1286). Visible in I. Silvestre's engr.★ of 1674: "Le Chasteau de Versailles vers l'avant cour". Destroyed when, in 1814, the south wing of the Offices was demolished.

16
Ornaments for the Roof of the Trianon de Porcelaine

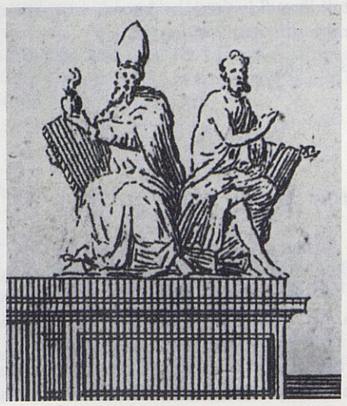
1672–74 Gilded Lead
About these ornaments, cf. Houzeau no. 38★ and Le Hongre no. 39b. M. rec. 1234 L. *(Comptes,* I, 635, 773), almost the same as the payment to P. Legros I (no. 15). Destroyed in 1687, when the Trianon de Porcelaine was demolished.

17
Work for the Théâtre d'Eau, Versailles Gardens

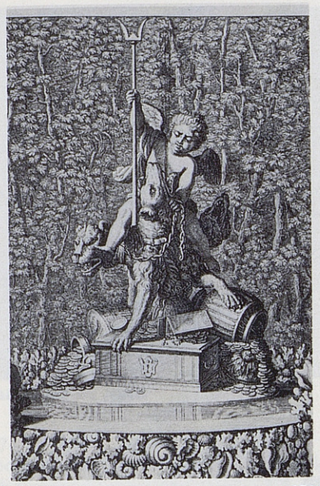
1672–74 Gilded lead
M. rec. payments of 800 L., 700 L. and 650 L. for two fountains (*Comptes,* I, 624, 695, 762). About the Théâtre d'Eau, cf. Desjardins no. 22; Piganiol, *Vers.-Marly,* 1764, II, p. 186. The carved decoration for the Théâtre d'Eau was designed by Le Brun (Cab. Dessins, Louvre no. 30162–8190). M.'s two fountains (both engr.★ by J. Le Pautre) represented:
a. *The child Plutus riding Cerberus*
At the end of one of the Allées de Cascade; Plutus, the God of Riches, armed with a trident, rode the chained Cerberus, who was treading on a casket and on precious vases overflowing with gold coins.
b. *Two cupids playing with a gryphon*
In the centre of the Théâtre d'Eau.
Whereabouts unknown.

18
Animals for the Labyrinthe, Versailles Gardens

1672–74 Lead
cf. J. Wilhelm, 'Le Labyrinthe de Vers.', *B.Mus.Fr.,* 1936, p. 44–63; S. Hoog, 'Du Nouveau sur le Labyrinthe de Vers.', Colloque sur l'animal de Lascaux à Picasso, Paris, 1976 (unpublished). M. rec. instalments of 1000 L., 3300 L., 1000 L. (*Comptes,* I, 616, 695, 761). The copy of S. Leclerc's engr. of the Entrance to the Labyrinthe in the Nat. Museum, Stockholm (Coll. Tessin), carries a mss. list of the sculptors of the



19–20



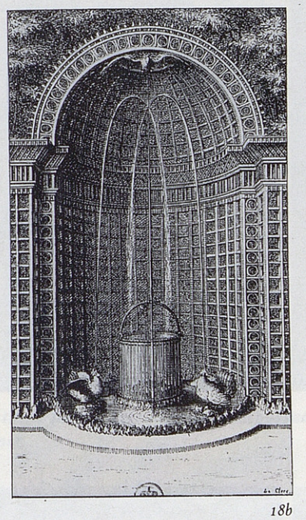
17a



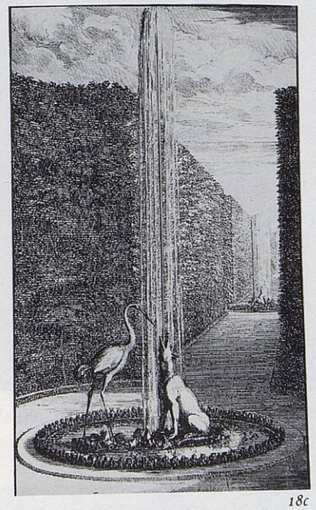
18c



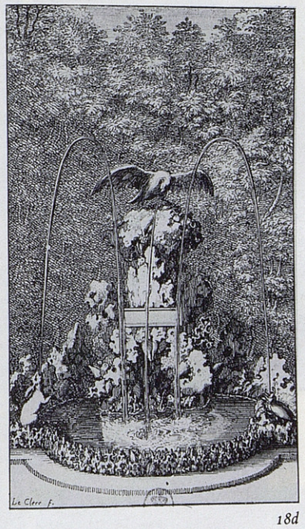
17b



18b



18c



18d

fountains, and allows the attribution to M. of the sculptures illustr. the following fables:
a. The Battle of the Animals
Fable no. XII. Engr. by S. Leclerc.
In collab. with P. Legros I (no. 16c(★)). Extant: 1.) Two billy-goats, each carrying a monkey, which framed the entrance (MV 7926/7); 2.) Perhaps a dog and several wolves, damaged.
b. *The Hen and her chicks*
Fable no. XV. Engr. by S. Leclerc.★
c. The Wolf and the Crane
Fable no. XXI. Engr. by S. Leclerc.★ Extant: the wolf★ (H: 82; MV 7181).
d. *The eagle, the rabbit and the cockchafer*
Fable no. XXIX. Engr. by S. Leclerc.★
Destroyed, except for some animals in Versailles Museum.

19 **20**
Saint Jerome ***Saint Augustine,***
for the Collège des Quatre-Nations, Paris

1673–77 Two groups Stone H: ca. 350
Two of the 12 stone groups placed on the entablature outside the chapel of the Collège des Quatre-Nations (today Palais de l'Institut). cf. M. Desjardins no. 23★. P. Granier (no. 1) did the two other Fathers of the Latin Church; Houzeau (no. 42) and Jouvenet (nos. 4, 5) the Fathers of the Greek Church; Desjardins (no. 23) and Le Hongre (nos. 44, 45) the Evangelists. Models accepted in Jan. 1673, execution in stone in 1676, put into position in 1677 (Bibl. de l'Institut, Ms. M 368, fol. 1–3, 20, 22, 191, 204). Payment to Massou 1700 L. (Arch. Nat., $H^3$2823; $H^3$2824, fol. 24). Visible in Chevotet's engr.★ in Blondel, *Arch. Fr.,* II, Liv. 3, pl. 4. Destroyed.







21



21

21*
The Ages of Man

1674 Masks Stone
About these masks decorating the keystones of the window-arches on the ground-floor of the central building at Versailles, cf. Marsy no. 43. In 1674, P. Legros I (no. 19) and M. rec. a payment of 210 L., which corresponds to about six masks (*Comptes,* I, 760). Legros' masks are probably those on the south façade of the central building, while Massou's seem to be those on the west façade giving on to the Parterre d'Eau. The 13 masks of the Ages of Man, which follow those by Marsy and illustrate the ages from infancy to adulthood, show Massou's style, except for the three last ones, which show a more summary treatment and do not so much reflect advancing age (modern copies?). M. must have received an additional payment in 1680, included in the sum of 535 L. paid "as part of a total payment of 1935 L. for works of sculpture from 1674 up to and incl. 1680" (*Comptes,* I, 1286).

VERSAILLES, PALACE

22
Fontaine for the Escalier des Ambassadeurs, Versailles Palace

1674 Marble and bronze
cf. Houzeau no. 43* and J.-B. Tuby (no. 39a). The execution of this fountain for the niche on the landing of the great staircase was entrusted mainly to J.-B. Tuby and the marble-masons Misson and Derbais, but also to M. and Houzeau who together rec. 300 L. (*Comptes,* I, 761). Destroyed.



23

23*
Earth

1675–81 Statue Marble H: 200
One of the four Elements forming part of Le Brun's Grande Commande of 1674. In 1692, the statue was valued at 4500 L. (Arch. Nat., $O^{1}1964^{4}$). M. rec. 2800 L. in several instalms. between 1675–81 and the balance of the total of 4500 L. was paid to his widow in 1695 (*Comptes,* I, 830, 902, 963, 1049, 1159, 1286; III, 1005). 'Earth' was placed on the ramp of the Parterre Nord. M. followed fairly closely the iconography



23

suggested by Le Brun's drawing* (RF 29793), by repr. 'Earth' allegorically as a woman crowned with flowers, holding a cornucopia full of fruit and pomegranates, and accomp. by a lion, who is looking at her. Descr. in the Invent. of 1707 (Arch. Nat., $O^{1}1976^{A}$, p. 298). Engr. by Edelinck and by Thomassin, *Vers.*, p. 95.

VERSAILLES, GARDENS

24
Ornaments for the Salon Octogone of the Appartement des Bains, Versailles Palace

1676 Metal
Payment 440 L. (*Comptes,* I, 903). These ornaments consisted of festoons, garlands and a medallion, decorating the setting behind each of the figures of Months. M. produced ornaments for two different settings. Desjardins (no. 27), Houzeau (no. 44b), J.-B. Tuby (nos. 34, 35), G. Marsy (no. 39) and P. Legros I (no. 21) also contributed to this decoration. cf. Th. Hedin, *The Sculpture of G. and B. Marsy,* 1983, p. 30. Destroyed.

25
Three Busts

1676 Marble
Payment 525 L. (*Comptes,* I, 933) and delivery in 1676. P. Legros I (no. 23) delivered four on the same date. These busts probably formed part of a series of decorative busts intended for a façade or a bosquet. Not ident. or disapp.

26
Work at the Château de Clagny

1676–79
a. *Ornaments*
Payments 340 L. to P. Legros I (no. 25) and M. (*Comptes,* I, 918, 983; II, 160).
b. *Work on the dome on the garden-side*
Payment 708 L. to Drouilly (no. 6) and M. (*Comptes,* I, 982). Destroyed.

27
Work at the Bosquet de l'Arc de Triomphe, Versailles Gardens

1677–83 Lead, tin and marble
For payments and details, see P. Legros I no. 26(*), who collaborated with M. Destroyed except for two scabellons and eight pedestals in Versailles Museum.

28–29
Two Pairs of Groups of Children for the Demi-Lune du Dragon

1678 Lead H: 120
About the eight groups of children for the Demi-Lune du Dragon and their sculptors, cf. P. Legros I no. 27(*). Legros and M. together rec. 8400 L. (*Comptes,* I, 1048, 1159, 1286; II, 92); this corresponds to the execution of three pairs of groups repr:
1. Three small hunters
2. Three children admiring the waterfall
3. Three small girls, one of whom holds a bird, and puts her finger into the mouth of a mask.

The exec. of the first pair seems to have been by Legros alone and the two other pairs by Legros and M. in collaboration. Transported to Marly in 1688, and replaced at Versailles by similar groups cast in bronze by Varin, Monnier and Langlois. Lead groups engr. by J. Lepautre, bronze groups by Thomassin, *Vers.*, p. 148, 154.

VERSAILLES, GARDENS *(Bronze groups; the lead groups no longer exist)*

30
Model of a Statue for the Bosquet de la Renommée, Versailles Gardens

1678–79 Plaster Full-size
Massou, Drouilly (no. 10), Buyster, Jouvenet (no. 14), Mazeline (no. 14b), P. Legros I (no. 28) and Regnaudin (no. 32), each rec. 150 L., and all, except Regnaudin, a further 120 L. for each having made one model for a statue to be placed tentatively in this bosquet (*Comptes,* I, 1047–8, 1283). J. Raon (no. 14) rec. a payment of 750 L. The decoration of the bosquet was altered in 1686 to accommodate the groups of the Bains d'Apollon. cf. Nolhac, 'Les bosquets de Vers.', *GBA,* 1899[2], p. 270. For illustr. see Flamen no. 13* and Jouvenet no. 14*. Destroyed.

31* Prudence **32* Asia**

1679 Two statues Stone H: ca. 260
M. participated in two of the 18 statues, Prudence and Asia, seated on the balustrade of the right wing of the Cour de Marbre, as confirmed by Combes (*Explic. hist.,* 1686, p. 6) and Piganiol (*Vers.-Marly,* 1701, p. 16). The project was originated by Le Brun. The *Comptes* are not clear about subjects. The payment to M. in 1680 of 1935 L. "for works of sculpture from 1674 up to and incl. 1680", or of 32,624 L. "for works in various locations from 1677 up to and incl. 1680" may include these statues (*Comptes,* I, 1286), for which the average payment was 200 L. Prudence, laurel-crowned, holds a mirror and a roll of parchment, and rests her foot on a closed book; the statue has been heavily restored. 'Asia', paired with P. Legros I's 'Europe' (no. 29) is a turbaned young woman, holding a cassolette which gives off scented smoke; her feet rest on a cornucopia and fruit. The statue in situ is a mediocre copy; the mutilated original, rediscovered in Versailles Museum, allows us to appreciate the skill of the sculptor. cf. F. Souchal, 'Vers.', *GBA,* 1972[1], p. 71.

VERSAILLES, PALACE AND MUSEUM



31

33
Work in the Grand Salon de la Reine

1679–80 Bas-relief Stucco and gilded metal
cf. P. Legros I no. 31(*). Legros and M. did in collab.:
a. New stucco decorations on the cornice consisting of pedoncles alternating with the King's cypher in scrolls of acanthus leaves. Payment 1000 L., 300 L., and 600 L. (*Comptes,* I, 1159, 1286).
b. Six metal sopraportes each consisting of two children holding garlands, seated on volutes on either side of the King's cypher. Payment 2100 L. (*Comptes,* I, 1286). This Salon is now the Salle des Gardes de la Reine.

VERSAILLES, PALACE



Detail *32*



32

34
Work in the Grande Galerie

1680–82
a. Escutcheon and trophies framed by two children
1680–81 High-relief Gilded Stucco
P. Legros I (no. 32a) and M. together rec. 2500 L., then Legros alone 400 L. and Massou 800 L. for some of the trophies on the cornice of the Grande Galerie (*Comptes,* I, 1286). Other sculptors, like Coyzevox (no. 15(*)) and Tuby (no. 47) also worked on this ensemble.
b. Trophies framed by two children
1682 Rectangular bas-reliefs Gilded metal
Above the four niches of the Grande Galerie, after models by Girardon. Coyzevox (no. 15), P. Legros I (no. 32b(*)) and others also participated. M. rec. 800 L. for his share in the work (*Comptes,* I, 138, 181).

VERSAILLES, PALACE

35
Work on the Escalier de la Reine

a. Sopraportes on the Escalier de la Reine
1681–82 Bas-relief Gilded metal
cf. P. Legros I (no. 33(*)), who collaborated with M.; together they rec. 2400 L. (*Comptes,* II, 12, 158). Above the doors of the landing and corridor. They are:
1. Six bas-reliefs with addorsed sphinxes on either side of a vase.
2. Four bas-reliefs with children holding garlands seated in various attitudes on either side of a vase or of the King's cypher.



35b

b.* Group of children
1682 Gilded stucco.
Payment to M. 1200 L. (*Comptes,* II, 172, 197). This group, decorating the niche of the Escalier de la Reine, consists of two cupids standing on shields and cuirasses; they hold up quivers and a large shield decorated with the intertwined cyphers of the King and Queen (both destroyed; the King's cypher, re-done in the 19th c.); the shield is surmounted by crossed torches and doves, symbols of Hymen.

VERSAILLES, PALACE

36
Work at the South Wing, Versailles Palace

1681–82
In 1681, Massou received 900 L. for himself and P. Legros I; then for himself alone, 300 L. twice and a final payment of 460 L. (*Comptes,* II, 11, 137, 169). These payments suggest that M. may have exec. one or two of the 32 statues on the South Wing. Not ident. or disapp.

37
Work in Madame's Apartment, Versailles Palace

1682
In the South Wing; in collab. with P. Legros I (no. 34). Payment 3486 L. (*Comptes,* II, 172). Destroyed.

38
Four large Torchères for the Salle de Bal

1682–83 Gilded metal
About the decoration of the Salle de Bal, cf. Jouvenet no. 25. These torchères were placed at the bottom of the Cascade. Houzeau (no. 56) did the small models, Massou and P. Legros I (no. 36(★)) were paid 289 L. to do the full-size models and rec. 2300 L., plus 1800 L. for execution in metal (*Comptes,* II, 140, 163, 311). These torchères are decorated with masks, musical trophies, bas-reliefs of children and garlanded medallions.

VERSAILLES, GARDENS

39
Sculptures for the Château de Marly

1682–84 Stucco
a. *Work on the interior of the château*
In collab. with P. Legros I (no. 39a). cf. Arch. Nat., $O^{1}1490$. Payments to the two sculptors 450 L., 1600 L., 1950 L. and in 1694 a further 4171 L. towards a total of 9671 L., which also included work in the Salon de la Paix at Versailles, no. 42 (*Comptes,* II, 232; III, 949, 1005).
b. *Two groups for the terrace of the Pavillon Royal*
1683–85
Two of the 16 groups standing on pedestals on the terrace of the Pavillon Royal, cf. Rosasco, *Marly,* II, p. 535–9. The following sculptors worked on this decoration: Carlier (no. 6), Cornu (no. 11: Venus), Hurtrelle (no. 7: the attribs. of Pomona), Jouvenet (no. 28), Laviron (no. 8), Lespingola (no. 11: the attribs. of Flora), Le Conte (no. 23: Flora and the Pleasures), Legros I (no. 39b), B. Massou, Mazeline (no. 33: Venus and the attribs. of Venus), Mazière (no. 6), Monier (no. 7: Le Point du Jour), Prou (no. 11: the attribs. of Earth), Van Clève (no. 5: the attribs. of Night) and Van Opstal (Aurora). The *Comptes* name the subjects of eight of these groups. Mazeline had supplied the models for them, each composed of two large figures. Massou completed the 'Point du Jour', begun by Monier, who had rec. 400 L.; Massou rec. 200 L., 1450 L. and 550 L. for this group and another one (*Comptes,* II, 367, 522, 819; Arch. Nat., $O^{1}1475$, fol. 13, 15; $O^{1}1490$, fol. 1, 5 and 6). But these groups did not please the King and were destroyed in 1685 (Arch. Nat., $O^{1}1475$, fol. 15, 22, 25–7). Destroyed.

40
Four Sopraportes in the Grand Cabinet de la Reine, Versailles

1683 Metal
Payment 1000 L. to P. Legros (no. 40) and M. (*Comptes,* II, 335); these sopraportes disapp. during the modifications carried out in 1785. Destroyed.

41
Model for the Bassin sous le Dragon (later Bassin de Neptune), Versailles Gardens

1683
Payment 200 L. to P. Legros I (no. 38d) and M. (*Comptes,* II, 278). Part of a decoration intended for the retaining wall of the bassin; several other sculptors took part, but the project was abandoned. cf. Hardy no. 7. Destroyed.

42
Bas-reliefs and Ornaments in the Salon de la Paix

1684 Gilded metal
P. Legros I (no. 42(★)) and M. together rec. 500 L. for this work, then a final payment towards a total of 9671 L., which also incl. work at Marly (*Comptes,* II, 437; III, 949, 1005). They executed all the metal decorations for this Salon:
a. 10 musical trophies in the spandrels of the curved bays and the corners of the room.
b. Rectangular sopraportes: four bas-reliefs with musical instruments, surmounted by a head.
c. Above the sopraportes (b), children holding garlands attached to a vase.

VERSAILLES, PALACE

43
Large Model of a Cuvette for Versailles

1684 Plaster
Payment 185 L. 6s. to Massou's widow in 1685 for the model "of a cuvette done on one of the pedestals at the foot of the château" (*Comptes,* II, 619). Destroyed.

44
The Peace of the Greeks

1684 Group Marble H: ca. 200
On 28 Jan. 1684, the plaster casts of the antique group called 'The Peace of the Greeks' was taken from the Salle des Antiques by order of Louvois and handed over to M. for a copy to be made in marble (Arch. Nat., $O^{1}1964^{3}$). The antique, at that time in the Villa Ludovisi, is now in the Museo Nazionale Romano, or delle Terme, in Rome (cf. Haskell & Penny, p. 288–91). He cannot have done more than the rough sketch because he rec. only 300 L. (*Comptes,* II, 438); his death interrupted the work, which was then entrusted to Carlier (no. 9★) and Monier (no. 11). Following an appraisement carried out under simple contract by Le Hongre and P. Legros I on 30 Dec. 1684, these two sculptors paid to H.'s widow an additional 126 L. and continued work on the marble, which in 1692 was valued at 7000 L. (Arch. Nat., $O^{1}1964^{4}$).

VERSAILLES, GARDENS

45
La Rosée and Zéphyr

1684(?) Group Marble H: 180
cf. Flamen no. 18(★) and F. Souchal, 'Anselme Flamen, natif de St.-Omer', *GBA,* 1978^{1}, p. 53. Begun by M., but interrupted by his death, this statue was continued by Flamen and completed by Rebillé, who rec. 3500 L. in 1732 (Arch. Nat., $O^{1}2232$, fol. 177). In 1733, La Rosée was in the Salle des Antiques at the Louvre, as a pendant to Clytie by Lepautre (no. 40), cf. 1733 Invent., Arch. Nat., $O^{1}1965^{4}$. In the 1754 Invent., but wrongly attributed to Le Lorrain (Arch. Nat., $O^{1}1582$, fol. 365). In 1762, La Rosée, together with Clytie, was in the garden of La Muette (Dezallier, *Env. de P.,* 1762, p. 14) and was restored there in 1783 (Arch. Nat., $O^{1}1582$, fol. 365). In 1791, Pajou repeated the wrong attribution to Le Lorrain (*NAAF,* 1901, p. 268). Disappeared in the 19th c.; in the 20th c. successively in the Collections of Sir Harold Wernher, London (attrib. to J.-B. Lemoyne); Léonard Foster; Wildenstein, New York; Kress in 1949 (attrib. to Le Lorrain), inv. K. 1652. cf. U. Middeldorf, *Sculptures from the Samuel H. Kress Coll.,* London, 1976, p. 100. La Rosée is repr. by a young woman holding a small upturned watering-pot above a bunch of flowers held out to her by a small zephyr kneeling at her feet.

WASHINGTON, D.C., USA: NATIONAL GALLERY OF ART, KRESS COLLECTION

46
Epitaph for the Duc de Montbazon

ca. 1684
In M.'s Invent.a.d. (cf. biogr.), is a note stating that his widow "has rec. 400 L. from Mme. la princesse de Guéméné, for an epitaph for the late Mr. de Montbazon". Anne de Rohan, whose tomb M. had already exec. (no. 6), was the wife of Louis de Rohan, Prince de Guéméné, Duc de Montbazon (†1667) who was the elder son of Hercule de Rohan, Duc de Montbazon (†1654). The first is usually designated as Prince de Guéméné, the second as Monsieur de Montbazon. Certainly, then, the epitaph had been comm. by Anne de Rohan for her father-in-law. On 8 April 1677 she had endowed a mass for the repose of the souls of her husband and her father-in-law, to be celebrated in the Church of Rochefort-en-Yvelines, to which the tomb of her father-in-law had been transferred (Min. Centr. Arch. Nat., Et. LXXXVII, 240). The epitaph must have been placed in the Church of Rochefort, in the Chapel of Ste.-Anne, built in ca. 1643 by Hercule de Rohan for his tomb (cf. A. Gromier, 'La Chapelle des Princes de Rohan', *Mém. Soc. hist. et archéol. de Rambouillet,* 1946, p. 14). This Chapel, although altered, is still extant, with its original carved decoration, but Massou's work, if it still exists, is difficult to identify.

MASSOU, François-Benoît (1669–1728)
For family tree, see endpapers

Son of Benoît Massou (cf. p. 77). From 1691, employed at the Invalides on sculptural ornaments (no. 1). On 29 Aug. 1693, 1st Sculpture Prize (no. 2). Departed for Rome in 1696, but the Académie de France in Rome, having no vacancy, could not take him before 10 July 1699; while waiting, he worked in Théodon's studio. He lived at the Acad. in Rome until 1 Oct. 1702, when his mother demanded that he should return to Paris to be near her. The Director Houasse thought that M. was not gifted for the composition and execution of bas-reliefs (*Corr. Dir. Acad. Fr. Rome,* II, 262; III, 2, 8–9, 14, 86–7, 89, 91). On 29 Jan. 1707, he was agréé by the Académie and on 25 Nov. 1707 became an Academician (no. 6). In 1709 employed in Versailles Chapel (no. 7). On 7 June 1710, he married Marie-Anne Granier, daughter of the sculptor Pierre Granier; witnesses at the marriage were his second cousin, the architect Sébastien Buirette, the architect Pierre Bullet and J. Théodon (Min. Centr. Arch. Nat., Et. LIII, 142). F.-B. Massou lived in the paternal house in rue Notre-Dame-des-Victoires until 10 Oct. 1715, when the King granted him the lodgings formerly occupied by P. Granier in rue des Orties opposite the Galeries du Louvre to share with the goldsmith N. Besnier (*AAF, Doc.inédits,* III, 1853–55, p. 227; *NAAF,* 1827, p. 110). On 25 April 1722, Asst. Prof.; on 26 Oct. 1726, Professor (*P-V,* IV, 333; V, 16). In 1723, the King appointed him to draw up the Invent. of all the sculptures in the royal residences, for which he was paid 3000 L. (Invent., Arch. Nat. $O^{1}1969^{A}$; payment, Arch. Nat., $O^{1}2223$ and Invent. a.d.). In 1727, he was Inspector of the Château de Vincennes (Arch. Nat., $O^{1}2227$, fol. 139). He died on 19 Oct. 1728, leaving only one child, a daughter Marie-Anne, aged 16. He was buried at St.-Germain-l'Auxerrois (*P-V,* V, 48; Herluison, p. 289). His Invent. a.d. of 29 Dec. 1728 (Min. Centr. Arch. Nat., Et. LIII, 247) shows that he had kept intact the studio of his father-in-law P. Granier, with his prints, drawings and sculptures, as well as an antique Bacchus, which had belonged to Théodon. Several private patrons still owed him money; he received rent from land and houses at Chaillot. Sébastien Buirette, his daughter's tutor, was his trustee.

Bibliogr: Herluison, p. 289; T.-B., XXIV, 1930, p. 224; Rambaud, I, p. 254, 282–7.

1
Work at the Dôme des Invalides

1691–96 Stone
a. Sculpture on the great cornice and the architrave; roses and modillions for the ambulatory of the church. After a model by Jouvenet (no. 55e). Payment 4555 L. 5s. to Herpin, F.-B. Massou, Bellan, Dupré, Robert, François (no. 15), Lange and Lemaire (*Comptes,* III, 558, 702; IV, 331, 472–3; V, 349; Arch. Nat., $O^{1}1665^{32, 86–7}$).
b. Sculpture on ten double arches of the transverse ribs of the great vault.
Payment 5250 L. to Robert, Taupin, Boutet, Guyot, F.-B. Massou, Adam, Maubeuge, François (no. 16) and the two Legrands (no. 17a) (*Comptes,* III, 560, 704, 845; IV, 331, 472, 612; Arch. Nat., $O^{1}1665^{32, 36, 62–3}$).
c. Roses and ornaments on the panel frames in the chapel vaults.
Payment 400 L. and 2200 L. to Dedieu (no. 34), Jouvenet (no. 59c), Varin, Langlois, Maubeuge, F.-B. Massou, Lange and Rousseau (*Comptes,* III, 702, 844; Arch. Nat., $O^{1}1665^{32, 36, 86}$).
d. Ornaments on the 'gros cordon' and the cornice of the dome, and on the 16 frames around the vaults of the chapel.
Payment 4564 L. to Jouvenet (no. 59b, c, d), Varin, Langlois, Mosnier, F.-B. Massou, Lange and S. Slodtz (no. 9a) (*Comptes,* III, 705, 844; IV, 471–2, 611; Arch. Nat., $O^{1}1665^{35–6, 86}$).

PARIS, DÔME DES INVALIDES

2
Rebecca chosen to become Isaac's Wife

1693 Bas-relief
First Prize at the Académie (*P-V,* III, 122; Guiffrey, *Liste,* p. 281). Probably destroyed.

3
Statue

1699–1702 Marble ca. 95
Done by M. in Rome at his own expense, with an unspecified subject of his own choice (*Corr. Dir. Acad. Fr. Rome,* III, 86). Not ident.

4
Work for the Académie des Inscriptions et Belles-Lettres, Paris

1705–16
a. *Apollo*
b. *Minerva*
c. *Mercury*
d. *Clio*
Four Busts Marble H: 64
e. *Four consoles decorated with hanging trophies*
Marble and bronze
cf. J.-P. Babelon, 'Les Salles de séances et les coll. de L'Acad. des Inscriptions et Belles-Lettres', *Journal des Savants,* April–June 1964, p. 85–6. The room allocated to the Académie at the Louvre in 1701–2 was given a painted and carved decoration, incl. a Crucifixion by S. Slodtz (no. 19) and five busts were comm. in 1705 from Girardon. The busts were to repr. Louis XIV, three gods and one muse and were to be placed on consoles, the bust of the King against the east wall below the great pendulum clock, the four other busts against the north and south walls on either side of the paintings by Coypel. Girardon undertook to carve the bust of the King, which he never exec., but for which he received an immediate payment of 500 L. on acc.; he passed the rest of the commission to Massou. The contract

amounted to 3600 L., i.e. 600 L. for the bust of the King, 450 L. each for the other busts and 1200 L. for the consoles: Massou agreed to reduce his fee to 2000 L. The treasurer, J.-F. Félibien des Avaux, who had had difficulties at the treasury, was dismissed in 1715 and had to give an account of his administration in a Mémoire dd. 3 March 1716 (kept in the Arch. of the Académie). Three of the four busts were then exec. and the consoles were started; Massou had still rec. only 650 L.; the Académie was to pay him the balance on completion of the work. The busts must have been finished, because they are descr. by Blondel (*Arch. fr.,* IV, p. 27–8) and by Thiéry (*Guide,* I, p. 343). In 1797–8, they were moved to the Mus. des Mon. fr., then temporarily removed to St.-Cloud, sent back to the Mon. fr. in 1799 and, in 1802, offered by Lenoir to the sculptor J.-E. Dumont (*Arch. Mus. Mon. fr.,* I, 289; II, 407). Since disappeared.

5
Two Child Angels for the Tomb of F. Girardon and C. Duchemin

1706 Marble
M. helped to complete two child angels left unfinished by Nourrisson (no. 5) when he died on 29 July 1706.

PARIS, CHURCH OF SAINTE-MARGUERITE

6
Bacchante

1707 Statue Marble H: 97
M. was agréé by the Académie on 29 Jan. 1707 on presentation of a small model. He became an Academician on presentation of the marble on 25 Nov. 1707 (*P-V,* IV, 40, 53). Descr. by Guérin: "a young woman full of joy, who dances very gracefully, playing on a basque tambourine" (Guérin and Dezallier, *Descr. Acad.,* p. 67, 131). There is no record of this statue after 1793 (Fontaine, *Coll. Acad.,* p. 162). Not ident. or disapp.

7
Work at the Chapel, Versailles Palace

1707–09
a. Ornaments on the architrave, frieze, cornice and flat moulding at the entablature of the Salon Haut Bonbanc Stone.
The work of a team, cf. Martin no. 17b. Payment 8348 L. (*Comptes,* V, 527). Detailed descr. in Mém., Arch. Nat. $O^{1}1784$.



7bI



7bII



7bII

b. Two ecclesiastical trophies Limestone
On one of the pillars next to the High Altar, on the left. Descriptive Mém. in Arch. Nat., O^{1}1784. No payment is mentioned in the *Comptes*.
I.* Trophy related to the celebration of Mass 247×50
Composed of two candlesticks, a cross, a book, a stole and a girdle. Valuation 600 L.
II.* Trophy related to the administering of the Eucharist 247×65.
Composed of a corporal, a Holy Sacrament, a paten, a ciborium, ears of corn and a vine-branch. Valuation 700 L.

VERSAILLES PALACE, CHAPEL

8
Two Ecclesiastical Trophies, Notre-Dame, Paris

1712–13 Lead
For details and illustr. of the decoration of the choir of Notre-Dame, cf. Ph. Bertrand no. 28*. M. rec. 150 L., then 100 L. for these trophies which decor. the pillars of the choir. They are visible in Mariette's engrs., *Arch. Fr.*, pl. 1, 2. Destroyed.

9
Atalanta, or Companion of Diana

1713–15 Marble
For the bibliogr., cf. Cayot no. 8. On 1 Aug. 1710, Théodon (no. 28) and nine other sculptors each rec. 200 L. on account for a Companion of Diana (*Comptes*, V, 432). Théodon died in January 1713. On 1 June 1713, his widow entered into a contract with M., who was to complete the work within two years. Acc. to the appraisement by Coyzevox and Van Clève, Théodon had, when he died, completed one-third of the statue and one-third of the payment was therefore due to Théodon's widow; the balance was to be divided between her and Massou (Min. Centr. Arch. Nat., Et. XCI, 608, publ. in Rambaud, I, p. 696). In 1718, the work was delivered to the King and put into store. It was valued at 3600 L.; this payment was made to Théodon's widow on 12 August 1719 (Arch. Nat., O^{1}1921^{B}; O^{1}2218, fol. 96 v°). But on 16 Aug. 1727, a handwritten mémoire by M. (listed in his Invent.a.d.) indicates that Théodon's widow still owed 1160 L. to Massou; we do not know whether this debt was ever cleared. In 1733 the statue stood in the Parterre à l'anglaise in the garden of La Muette (Arch. Nat., O^{1}1965^{4}, fol. 4 v°) and was still there in the middle of the 18th c. (Arch. Nat., O^{1}1583). Since then, all trace of it has been lost. A drawing* in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26, 70) records its appearance, with the handwritten note: "Atalanta, daughter of Jasius, King of Arcady. Théodon. Massou." Atalanta, dressed in a short tunic, with a quiver on her back, is about to shoot an arrow; beside her a tree-trunk. In Massou's Invent. a.d. (p. 92) is listed a Huntress in terracotta with a tree-trunk and trophies, a Diana in plaster (H: ca. 160), and a small terracotta figure of Diana, perhaps the large and small models for Atalanta. Whereabouts unknown.



9

10
Work for the Président De Laye

Between 1720–26
The Invent. of M.'s papers shows that 298 L. were still owing to M.'s widow by Pierre-Jacques De Laye, who was Président of the Cour des Comptes of Normandy from 1723–35. In 1720, he moved into a large hôtel, 30, rue Montmartre, next to the porte Montmartre, leased to him by the widow of J. Derbais. There he added certain embellishments, but, being unable to pay his debts, was soon declared bankrupt.
Bail (lease) 20 March 1720; quittances 10 March, 6 June, 7 July 1726; Transport (conveyance) 10 Feb. 1727; Délibération des créanciers (meeting of creditors) 25 Sept. 1734; Invent.a.d. 13 Oct. 1740 (Min. Centr. Arch. Nat., Et. CXVIII, 323, 349–50, 352, 383, 413). Not ident. or disapp.

11
Work for the Duc de Mazarin

Between 1720–28
The Invent. of M.'s papers shows that at his death 2000 L. were still owing to him from Paul-Jules de Mazarin de Ruzé, called the Duc de Mazarin (1665–1731). This may concern payment for work done in the former Hôtel Langlée, rue Neuve-des-Petits-Champs, acquired by Mazarin in 1720 in exchange for the Palais Mazarin or Hôtel Tubeuf. cf. Dumolin, *Etudes de Topo. parisienne,* II, p. 190. The debt must have been cleared, as M.'s widow does not appear in the list of the Duke's creditors in 1732 (Convention of 4 April and 27 Sept. 1732; délégation 19 July 1732, Min. Centr. Arch. Nat., Et. LXXXIII, 343–5). Not ident. or disapp.

12
Work for Antoine Dehem

ca. 1722–27
The Invent. of M.'s papers shows that 194 L. were still owing to M.'s widow of the sums due from Antoine Dehem, fermier général (tax collector) du tabac pour les Estats du Duc de Lorraine, and Conseiller Secrétaire du Roi. Between 1722–27, Sébastien Buirette had built for Dehem a hôtel in the rue Neuve-des-Petits-Champs near the Convent of the Capucines; the specification for the masonry is dd. 14 Dec. 1722 (Min. Centr. Arch. Nat., Et. XLV, 397; Dehem's Invent.a.d. 27 April 1729, Et. XLV, 417). The debt owing to Massou seems to have been cleared before 22 July 1729. Not ident. or disapp.

13
Children's Games

1725 or before Bas-relief Bronze
Exh. at the Salon of 1725, *Mercure,* Sept. 1725, p. 2271. Not ident. or disapp.

14
Small Group

1725 or before Bronze
Exh. at the same Salon as no. 13. Not ident. or disapp.

15
Work for La Bouexière

ca. 1725–28
The Invent. of M.'s papers shows a payment of 1172 L. by Mr. de La Bouexière; the balance of 668 L. was cleared before 22 July 1729. It states that the work was not completed at M.'s death and that his widow owed 1168 L. to the workmen. Jean Gaillard de La Bouexière, was appointed fermier général (tax collector) in 1728 († 1747, Donation 21 July 1747, Min. Centr. Arch. Nat., Et. II, 552). He owned several residences; it is not known at which M. was employed. La Bouexière lived in Paris, at one time in rue Thérèse, at another in rue Neuve-des-Petits-Champs, where M. also worked for other private patrons. In 1724 he acquired in bare ownership a large house in the Place Louis-Le-Grand (18, Place Vendôme) which John Law had built in 1719, but with prohibition against altering the ornaments on the façade (cf. M. Dumolin, 'La Place Vendôme', *Commission du Vieux Paris, P-V,* 1927, p. 52; F. de Saint-Simon, *La Place Vendôme,* 1983, p. 469–73; vente 21 March 1739, Et. II, 472). Finally, on 21 Dec. 1725, he bought the Château de Gagny, former property of Joseph Blondel de Gagny, and had ornamental work done in the park (vente 20 Dec. 1725, liquidation 4 April 1738, Et. VIII, 971, 1023; Dezallier, *Environs de P.,* 1735, p. 261–4; G. Guyonnet, *Gagny,* 1974). Not ident. or disapp.

16
Model for a Statue of Saint Augustine

1728
For the High Altar of the Church of the Convent of the Petits Augustins. Under the terms of a contract between M. and the Augustinian monks, M. had exec. for 250 L. the model for this statue, which was to be carved in St.-Leu stone. Acc. to the contract of 4 Nov. 1728 between J.-F. Martin and Massou's widow (listed in the Invent. of Massou's papers), Martin undertook to do this statue; M.'s widow was to retain 90 L. for the model and pay over 160 L. to Martin. On 15 Dec. she had already paid 100 L. However. the statue was apparently never executed, or not put into position; the sanctuary and the High Altar had been re-done between 1723–25; St. Augustine was certainly intended for the centre of the altar between the two statues of St. Monica and St. Clare by Biardeau, which are recorded by Brice (*Descr.*, 1725, IV, p. 63) and Piganiol (*Descr.*, 1765, VIII, p. 247), but the St. Augustine is never mentioned. Model destroyed.

17
Work for Michel-Robert Le Peletier des Fors

Undated
The Invent. of M.'s papers shows that 72 L. were still owing to his widow of the amount due from "Monseigneur Le Peletier des Fors, contrôleur général des Finances". Michel Le Peletier (1675–1740), controller-general from 14 June 1726, inherited at the death of his father in 1725, the Hôtel Saint-Fargeau (the pediment had been carved by Laurent Magnier, no. 44, in ca. 1687–90) and also a Château at Menilmontant noted for the beauty of its gardens. Not ident. or disapp.

18
Works for the Duc de Bouillon

Undated
The Invent. of M.'s papers shows that at his death, 4600 L. were still owing to him from the Duc de Bouillon for work in his house, contained in three mémoires of 3508 L., 268 L., and 824 L. Emmanuel-Théodose de La Tour d'Auvergne, Duc de Bouillon, who lived at the quai Malaquais, had undertaken the enlargement of his hôtels of the Petit and the Grand Bouillon (several contracts with workmen in Min. Centr. Arch. Nat., Et. LXVIII, 369, 371, publ. in Rambaud, I, p. 401–4). The works of sculpture, interrupted first by M.'s death, then by that of the Duc de Bouillon, were taken up again in 1740 by the sculptor J.-F. Martin. In 1733 the debt was cleared (Comptes of 19 Sept. 1731, quittance 21 Jan. 1733, Min. Centr. Arch. Nat., Et. LXVIII, 382, 388, publ. in Rambaud, I, p. 287). Among the creditors was the architect Sébastien Buirette (cf. M.'s biog. p. 88 and no. 12). Not ident. or disapp.



19

19
Statues for the Convent of Ave-Maria, Paris
a. *The Virgin holding the infant Jesus*
b. *Louis XI*
c. *Charlotte of Savoy*

Undated Three statues Stone
Attributed to M. by Piganiol (*Descr.* 1742, IV, p. 159–60) and by Hurtaut and Magny (I, p. 333). The entrance to this convent, situated behind the Church of the maison professe des Jésuites, was in the rue des Barrées. Two statues by Regnaudin (nos. 11, 12) decorated the portal on the street side. M.'s three statues were on the inside of this portal, the Virgin holding the infant Jesus on her arm and on either side of her, but lower down, Charlotte of Savoy presenting a church to the Virgin, and Louis XI. A sketch* by Saint-Aubin in the margin of an edition of Piganiol in the Musée du Petit Palais, Paris shows these three statues. This cloistered religious community, which always enjoyed royal protection, had been founded by Louis XI in 1480. Charlotte of Savoy, daughter of Louis XI, had built the monastery. Acc. to Le Maire (*Paris,* 1698, I, p. 302) "the portal of this convent was completely restored a few years ago." The statues by Regnaudin († 1701) and perhaps also those by M., may date from this period, before M.'s journey to Rome, i.e. between 1690–96. But M. could also have received the commission later, for instance in 1713, when the King commissioned Monthéan and Armand to carve his arms for this convent (*Comptes,* V, 696). The convent was suppressed in 1790; in 1878, the south part, where the portal was situated, became a covered market, which in turn was demolished in 1905. Destroyed.

SCULPTURES LISTED IN THE INVENT.A.D. OF F.-B. MASSOU (see M.'s biography p. 88; the list does not include the sculptures from the studio of P. Granier, already mentioned in vol. II, p. 87).

Christ Plaster, by Sarazin.
Justice and Charity Terracotta, by Sarazin.
Crucifix Plaster, by Algardi.
Winter Plaster, by Girardon (no. 37).
Painting and Sculpture Terracotta bas-relief, by Buirette (no. 2).
Antique Bacchus Marble, belonging to J.-B. Théodon (p. 288).
A Sibyl Plaster, antique.
Fragments of a Venus and a Gladiator, antiques.

There were also:
In plaster:
A Diana (H: ca. 160), val. 20 L.
Two children seated beside a vase Bas-relief, val. 3 L.
A trophy symbolising the Navy in four pieces, val. 18 L.
A trophy symbolising Asia, val. 10 L.
Four Trophies
Moulds of friezes and consoles, val. 45 L.
Two statues of Saint John
Two small weeping girls
Four heads of women, total val. 9 L.
Two terms

In terracotta:
St. Dominique, val. 20 L.
A Cardinal's head, val. 40 sols.
Three busts, val. 45 L.
Two small busts, val. 100 sols.
A bust of Louis XIV, val. 100 sols.
A bust of Louis XIV on a column, with two children at the bottom, val. 8 L.
An Ecce Homo, val. 10 L.
A Saint Peter
A Muse with a child, val. together 6 L.
A huntress (cf. no. 9) *with a tree-trunk and trophies,* val. 8 L.
A Bacchus
A horse Bas-relief.
A triumph of Silenus Bas-relief.
A small Diana
A small dragon
A wolf
A sphinx
A dog
A group of two children
Four Masks
A group of Hercules, val. 6 L.
A child and a Bacchante
A Virgin of Sorrows

In wax:
A model of a lion
A royal chair, "très fin", val. 8 L.

MAZELINE, Pierre (1632–1708)
For family tree, see endpapers

Born at Rouen; son of Etienne M., master-sculptor at Rouen and of Marie Maugé. Brother of Robert M., also master-sculptor at Rouen (see marriage of Pierre, *infra*). The presence of Pierre M. in Paris is first confirmed on 10 May 1666 when he signed as a witness at the marriage of Jean Légeret to Elisabeth Yvart (cf. vol. II, p. 238). Received into the Académie on 3 March 1668 (cf. no. 1). From the following year until his death, he was employed at the Bâtiments du Roi. On 15 July 1669, he married Jeanne-Françoise Francart, daughter of the painter François Francart and of the late Marie Jacquet; Charles Le Brun acted as witness. On the same day François Francart married as his second wife the sister of the sculptor Jean Légeret; cf. Bibl. Nat. Ms., Fichier Laborde, 12153; Min. Centr. Arch. Nat., Et. LXV, 78). Mazeline was the guardian of his brother- and sister-in-law, François-Laurent and Elisabeth Francart (Transaction 23 Feb. 1679; Désistement 29 May 1679, Compte 2 April 1682, Min. Centr. Arch. Nat., Et. LXIX, 94–5, 107). M. had four children, one son became a priest, another a bourgeois of Paris. From 1674–1705, M. rec. a pension from the King. On 1 July 1690, he was appointed Asst. Prof. at the Acad. and on 4 July 1699 Professor (*P-V,* III, 43; Guérin, *Descr. Acad.,* p. 47). In 1666 he lived in the rue du Mail (Bail 5 Dec. 1666, Et. XX, 328); in 1673 in rue St.-Etienne, par. Notre-Dame des Bonnes-Nouvelles (Alloué 5 March 1673, Et. XXXVI, 216); in 1680 in rue de Bourbon, par. St.-Sauveur, in a house bought together with Jérôme Derbais on 26 Aug. 1673 (Convention 3 Jan. 1674, Et. LXIX, 76; Vente and Indemnité 21–23 March 1680, Et. LXIX, 98); S. Hurtrelle and B. de Melo were his neighbours. In 1687 he bought from Hardouin-Mansart, jointly with Hurtrelle and Jouvenet, a piece of land in rue de Bourbon, par. St.-Sulpice, where he built a house in 1690 (cf. Hurtrelle's Biogr. vol. II, p. 150; Arch. Nat., $Z^{U}496$, appraisement 12 Oct. 1709). He probably chose this neighbourhood because his work for the King and for private patrons was frequently done in association with Jouvenet and later with Hurtrelle; the King also granted him a building plot at Versailles, Avenue de St.-Cloud, adjoining that of Jouvenet (cf. Invent.a.d., *infra*); M. had also built houses at Versailles, which he let to the Maréchal d'Harcourt and to the Duchesse de Duras. On 16 Nov. 1705, M. and Jouvenet exchanged receipts for sums received "for work which they had undertaken together" (signed before the notary Vatel in Paris, disappeared). M. died in Paris on 7 Feb. 1708 and was buried at St.-Sauveur. Invent.a.d. 28 Feb. 1708; the sculptures in his studio were evaluated by B. de Melo and Pasquier; partition of his property 26 Sept. 1708 (Min. Centr. Arch. Nat., Et. LIV, 698–9).

His portrait, painted in 1703 by Alexis-Simon Belle as reception piece for the Académie, disapp. after the Revolution (*P-V,* III, 326, 370; IV, 69; Guérin, *Descr. Acad.,* p. 77; Fontaine, *Coll. Acad.,* p. 108, 208).

Bibliogr:
Jal, p. 852; Herluison, p. 292; *AAF,* Documents, III 1855, p. 175; T.-B., XXIV, 1930, p. 299.

1*
St. John the Evangelist

1668 Medallion Marble 87 × 66
Reception piece for the Acad. (*P-V,* I, 329, 332). Exh. in the Acad. (Guérin and Dezallier, *Descr. Acad.,* p. 46, 133; Fontaine, *Coll. Acad.,* p. 165). In 1796 in store at the Dépôt de Nesle, then since ca. 1848 kept in the Louvre Museum (Inv. MR 2766, not exhibited), cf. P. Vitry, 'Les médaillons de marbre de l'Acad.', *BSHAF,* 1921, p. 28–30. The nose has been repaired. The Saint is repr. as a young man, writing on a roll of parchment, lit up by the sun's rays, at which an eagle is gazing—a symbol used (according to Guérin) to suggest that the Saint, in his writings, has risen in holiness as high as the Divinity.

PARIS, LOUVRE



1

2
Work in the Petit Appartement du Roi at St.-Germain-en-Laye

1669 Stucco
In collab. with a team, cf. L. Magnier (no. 20). Payment 12,500 L. (*Comptes,* I, 343). Destroyed.

3
Sculptures for the Vessels on the Grand Canal, Versailles

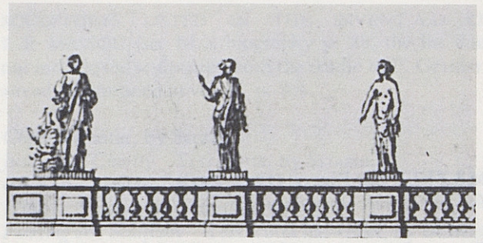
1670–85
The King's miniature flotilla, on the Grand Canal, appears in old views of the Canal (cf. Légeret no. 16★).
a. *Ornaments on the large vessel* 1669–70
M. executed the decoration and rec. 9200 L. (*Comptes,* I, 334, 341, 418), plus 170 L. for ornaments on the navigation lights (*Comptes,* I, 430). The large vessel carried canons with ornaments by the Marsy brothers (no. 23).
b. *Repairs to the ornaments of the large vessel* 1673–74
Payment 1686 L. 15s., then 797 L. (*Comptes,* I, 695, 700, 767, 839).
c. *Repairs to the ornaments of the vessels* 1680
Payment 1038 L. (*Comptes,* I, 1282).
d. *Ornaments for the model of the King's galley* 1685
Payment 1300 L. to M. and Jouvenet (*Comptes,* II, 634).
Destroyed.

4
Sculptures on the Ceilings of the Chambre and the Cabinets de la Reine, Versailles Palace

1671–73 Stucco
Exec. by M. and J.-B. Tuby (no. 25), who together rec. 21,995 L. (*Comptes,* I, 513, 616).
a. *The ceiling of the Chambre de la Reine*
(Room no. 515 in the Château). The room was vaulted, with a decor. painted by De Sève, consisting of a central painting in an octagonal frame and four paintings in the spandrels; these paintings were framed by a stucco decor; in the corners were sculptures of sphinxes holding a globe with the coat-of-arms of France (cf. A. Marie, *Naissance de Vers.,* II, p. 305–6). This decor. was removed in 1735 and replaced by a new one.
b. *The ceilings of the Cabinets*
Three cabinets had been planned together with the Chambre de la Reine. They were replaced in 1678 by the Salon de la Paix and part of the Galerie des Glaces. Nothing is known about their decoration. Destroyed.

5
Pomona, for the Palace of Versailles

1672 Statue St.-Leu stone H: ca. 250
Placed on the balustrade of the south wing of the Offices. Together with Ceres by J.-B. Tuby (no. 27) and Flora by B. Massou (no. 15★), this statue personified one of the four Elements, the Earth. Visible in I. Silvestre's engr.★ of 1674: "Le Chasteau de Versailles vers l'avant-cour" (detail). Attrib. to Mazeline by Piganiol, *Vers.-Marly,* 1764, I, p. 14. The average payment for these statues was 400 L., a sum not specified in the *Comptes* for Mazeline, who during 1672 rec. several unspecified payments (*Comptes,* I, 616, 625, 635). Destroyed in 1814 when the south wing of the Offices was demolished.



5

6
Trophies and Bas-reliefs for the Palace of Versailles

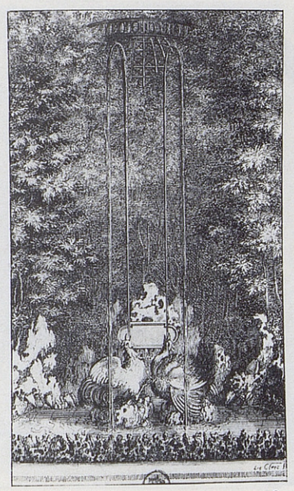
1672 Stone
Payment 1240 L. (*Comptes,* I, 616). This payment could concern either the wings of the Offices or the central building facing the Parterres du Nord and du Midi. Not ident. or disapp.

7
Two Children for the Funeral Service of Chancellor Séguier

1672 Cardboard or stucco Life-size
The service was held in the Church of the Oratoire St.-Honoré, Paris, on 5 May 1672; Le Brun designed the decorations, cf. Girardon no. 28. Engr. by S. Leclerc, cf. Desjardins no. 17★. Mazeline, J. Raon (no. 9) and Regnaudin (no. 22) were comm. to do four figures of children in bas-relief for the top of the pyramid of light. cf. 'Mém. de la Dépense', in *P-V,* I, 397. Destroyed.

8
Animals for the Labyrinthe, Versailles

1672–75 Lead
M. rec. 9880 L. in several instalms. (*Comptes,* I, 616, 695, 761). On a copy of S. Leclerc's engr. of the Entrance to the Labyrinthe in the Nat. Mus., Stockholm (Tessin Coll.), is a handwritten list of the sculptors of the fountains in the Labyrinthe (cf. J. Wilhelm, 'Le Labyrinthe de Vers.', *B.Mus.Fr.,* 1936, p. 44–63; S. Hoog, 'Du nouveau sur le Labyrinthe de Vers.' in "Colloque sur l'animal de Lascaux à Picasso", Paris, 1976, unpublished). This allows the attribution to M. of sculptures illustr. the following fables:
a. *The Cock and the Turkey-cock*
Fable No. VIII. Engr. by S. Leclerc★.
b. The Parrot and the Monkey
Fable No. XVII. Engr. by S. Leclerc★.
Still extant: the Monkey★ (H: 85; MV 7933).
c. *The Hare and the Tortoise*
Fable No. XX. Engr. by S. Leclerc★.
d. The Monkey King
Fable No. XXIII. Engr. by S. Leclerc★.



8a



8b



8c

Still extant: the Monkey★ (H: 97; MV 7925); a Bear cub★ (H: 73; MV 7942); a Bitch★ (H: 77; MV 7183); a Wolf★ (H: 75; MV 7943); a She-goat★ (H: 75; MV 7949); a Fox★ (H: 67; MV 7944); another Fox★ (without Invent. no.).
e. *The Council of the Rats*
Fable No. XXV. Engr. by S. Leclerc★.
f. The Many-headed Serpent
Fable No. XXXI. Engr. by S. Leclerc★.
Still extant: the Serpent★, mutilated (H: 75; MV 7924).
g. *The Fox and the Crow*
Fable No. XXV. Engr. by S. Leclerc★.
h. The Swan and the Crane
Fable No. XXXVI. Engr. by S. Leclerc★.
Still extant: the Swan★, mutilated (MV 7950); the Crane★, mutilated (MV 7947).
i. *The Serpent and the Porcupine*
Fable No. XXXVIII. Engr. by S. Leclerc★.
In 1675, M. rec. 360 L. for eight capitals in wood for a Cabinet in the Labyrinthe; the other eight capitals in the same Cabinet were by Lespagnandelle (no. 25) and Caffiéri (*Comptes,* I, 830).
Destroyed, except for several animals in Versailles Museum.



8b



8d



8d



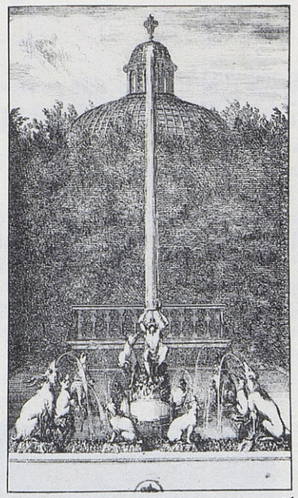
8d



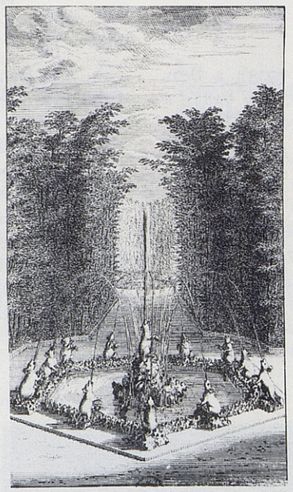
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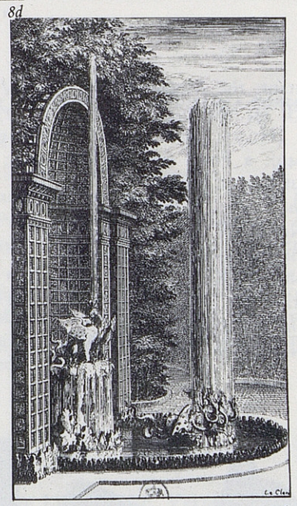
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8d



8e



8f



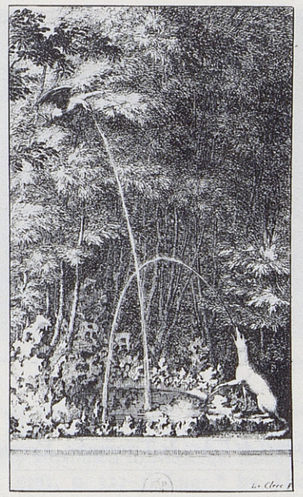
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8d



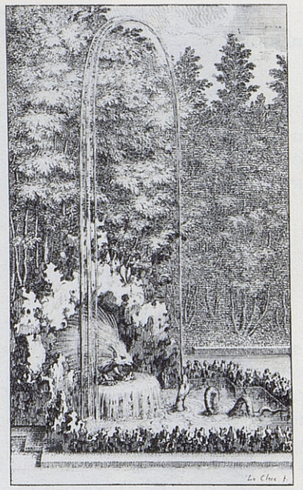
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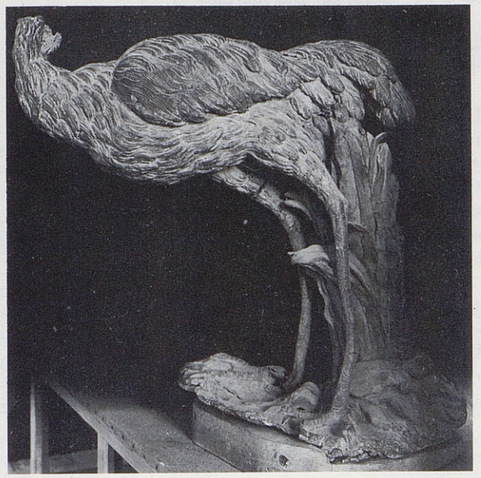
8g



8h



8i



8h



8h

9
Sculptures on the Escalier des Ambassadeurs, Versailles Palace

1674–77
Payment 4500 L. in two instalms. in 1674, then 300 L. in 1677 for three *toises* of a cornice (*Comptes,* I, 761, 963). The large payment shows that among the sculptors employed on the decoration of this staircase, M. did by far the largest amount of work. Destroyed during the reign of Louis XV.

10
Masks on Keystones of the Window Arches, Versailles Palace

1675 Stone
On the ground floor of the north or south sides of the central building. Payment 280 L. (*Comptes,* I, 761); each mask was valued at about 35 L., so M. must have carved eight. cf. Marsy no. 43. Many of them were replaced at the end of the 19th c.

11*
Europe

1675–79 Statue Marble H: 250
One of the four parts of the world; part of Le Brun's Grande Commande of 1674. For this statue, valued in 1692 at 4800 L. (Arch. Nat., O^1 1964^4), M. rec. payments from 1675–95 (*Comptes,* I, 830, 902, 963, 1048, 1157, 1282; III, 1093, 1140). 'Europe', placed on the ramp of the Parterre Nord, is repr. as a woman wearing a helmet and armour, covered by a cloak and holding a shield decorated with a horse; at her feet trophies of arms. Engr. by Thomassin, *Vers.,* p. 103 and by L. Desplaces after N. Bertin's drawing.

VERSAILLES, GARDENS



11

12
Work at the Château de Clagny

1675–82
a. *Unspecified work*
Payment to M. alone 300 L. in 1675 and another 300 L. in 1678; to M. and Jouvenet (no. 7) 900 L. in 1675, 1850 L. in 1676, 120 L. in 1677 and a total of 3239 L. in 1682 (*Comptes,* I, 845, 918, 982, 1076; II, 161).
b. *Work on the small model of the château*
In collab. with La Perdrix (no. 3b). Payment 1220 L. in 1678 (*Comptes,* I, 1076).
Destroyed.

13
Models for the Bassin de l'Encelade, Versailles

1676
In collab. with Blanchard (no. 7). Payment 312 L. (*Comptes,* I, 902). The extant lead group was by G. Marsy (no. 50). Model disappeared.

14
Work at the Bosquet de la Renommée

1676–9
a. Bas-reliefs for the balustrade of the fountain
1676–77 Marble H: 45
In collab. with Girardon (no. 39★) and Guérin; the three sculptors shared equally the exec. of the 44 bas-reliefs repr. trophies of arms and foliage, all after models by Girardon. Payment 10,600 L. to the three sculptors (*Comptes,* I, 902, 963, 1160).

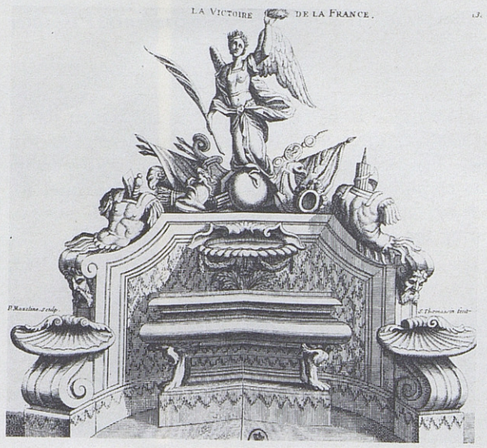
VERSAILLES, GARDENS

b. *Large model of a statue* Plaster
About these statues which provisionally decorated the Bosquet, cf. Jouvenet no. 14★ and B. Massou (no. 30). The large plaster model was never exec. in stone.
Destroyed.
c. Group of children for one of the Cabinets des Dômes
1679–80 Lead
In collab. with Le Hongre (cf. no. 66(★)). Placed above the roof of one of the Cabinets. The two sculptors together rec. 6850 L. (*Comptes,* I, 1158, 1283, 1286). The other group was by Lespingola (no. 6c★). The Cabinets have been demolished, but parts of the decorations are in Versailles.

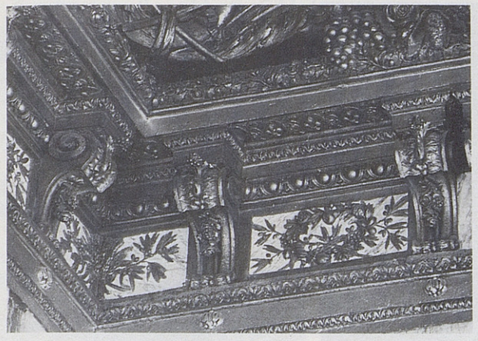
VERSAILLES, MUSEUM

15
Work at the Bosquet de l'Arc de Triomphe, Versailles Gardens

1677–83 Lead, tin and marble
a. *Sculptural ornaments on the two pyramids* 1678–79
In collab. with Houzeau; for payments and descr., cf. Houzeau no. 48a and Blanchard no. 10★.
b. *Models and ornaments for the Fontaine de l'Arc de Triomphe* 1677–81
In 1677–79, Mazeline and "consors" rec. 4500 L., 3846 L. and 722 L., for several models for this fountain (*Comptes,* I, 963, 1049); then other payments together with Houzeau and Blanchard who collaborated with M. on the ornaments in 1679–81. For payments, illustr. and descr., see Houzeau no. 48b★ and Blanchard no. 10★.
c. *Ornaments for the Fontaine de la Victoire* 1678–79 Marble
For payments and descr., cf. Houzeau no. 48c and Blanchard no. 10★, with whom M. collaborated. On 10 June 1678 the three sculptors signed a contract with the marble-mason Christophe Coch for cutting and



15c



Salon de la Paix 16

polishing the marble for this fountain (Min. Centr. Arch. Nat., Et. LXIX, 92). The statue of Victory is generally attributed to Mazeline alone (Piganiol, *Vers.-Marly,* 1701, p. 322–3; Engr.★ by Thomassin, *Vers.,* p. 130).
d. *Ornaments on the Fontaine de la Gloire* 1681–83
In collab. with Houzeau, except for the main figure of Glory, done by Coyzevox (no. 29b★). For payments and descr., cf. Houzeau no. 48d and Blanchard no. 10★.
e. *Work in marble on the benches*
For payments cf. Houzeau (no. 48e), with whom M. collaborated.
Destroyed.

16
Ornamental Sculpture in Versailles Palace

1677–87
These works were almost all done in collaboration with Jouvenet (no. 13a★–g, i) and often with Le Hongre (nos. 59, 65(★)); the sculptors received numerous payments, detailed under Jouvenet and Le Hongre. They did a large part of the decor. of the cornices and wooden panelling in the King's Small Apartment (1678–84), the new apartment of Monsieur (1679), the Grand Escalier de la Reine (1680), the interior fitting out of the South Wing (1681), Madame de Maintenon's apartment (1682), the Escalier des Ambassadeurs (1682), the Cabinet des Curiosités (1682–3), the Salon de la Guerre (1682), the first Apartment of the Dauphin and Dauphine (1683), the Petite Galerie (1685), as well as in other parts of the château not specified in the *Comptes.*
In 1679, together with Houzeau (no. 50) and Blanchard (no. 9★), M. did ornaments and cornices in the Salons de la Paix★ and de la Guerre and the Grand Salon of the Queen's Apartment; payment 2500 L. (*Comptes,* I, 1157).
In 1679, M. alone rec. 180 L. for sculptures in the Apartments of the Ducs de Chevreuse and de Saint-Aignan (*Comptes,* I, 1157); in 1681, 600 L. for ornaments above the three windows in the Salon de la Reine (*Comptes,* II, 20). In 1693, M., Legrand (no. 6f), Briquet and Charmeton rec. 926 L. for five scabellons supporting five bronze sculptures in the Salon Ovale (*Comptes,* III, 825).

VERSAILLES, PALACE

17
Models for the Ornaments on two Buffets d'Eau in the Bosquet du Marais, Versailles

1678
cf. Houzeau (no. 40★), with whom M. collaborated; together they rec. 2200 L. (*Comptes,* I, 963). Houzeau and P. Legros I (no. 18) did the decor. of these buffets.
Destroyed.

18★
Three Small Anglers

1678–80 Two groups Lead H: 120
Continuing the series of the 'Marmousets' in the Allée d'Eau, two similar small groups supporting fountains were placed in the Demi-Lune du Dragon. Payment 3800 L. (*Comptes,* I, 1157; II, 92). On the attrib. of these groups to M., cf. P. Legros I no. 27. The two groups are each composed of a little girl holding a fish in her arms, a little boy putting his finger into the mouth of the fish and another little girl carrying a fish on her shoulder. In 1688, they were moved to the gardens at Marly; one of the groups was placed on the ramp of the chapel, the other in the Cabinet du Portique du Couchant. They have since disappeared (Descr. in the Invent. des plombs, Arch. Nat., O[1] 1968. Drawing★ in the Coll. De Cotte, Bibl. Nat. Est., Fb 26, p. 98. Piganiol, *Vers.-Marly,* 1764, II, p. 291). At Versailles, they were replaced in 1688 by similar groups, but in bronze, cast after the same models by Varin, Langlois and Monnier. Engr. by Thomassin, *Vers.,* p. 147.

VERSAILLES, GARDENS (Bronze groups; *the lead groups no longer exist.*)



18



18



Detail 18



18

19
Work on the Roof of Versailles Palace

1678–84 Lead and tin
In collab. with Jouvenet (no. 15) and Le Hongre (no. 55). They rec. numerous payments for the ornaments on the lanterns and on the roof (*Comptes,* I, 1157–8, 1282–3; II, 53, 60, 163, 298, 309, 335, 440, 442). In 1680, M. alone rec. 2000 L. for lead sculptures on the boursault of the Cour de Marbre and 300 L. for stone trophies (*Comptes,* I, 1258, 1282).

VERSAILLES, PALACE *(Partly extant)*

20
Models of Statues for Versailles

1679
Payment of 523 L. 7s. to Jouvenet (no. 16) and M. for models of unspecified statues (*Comptes,* I, 1158). Destroyed.

21
Work on two Pavilions in the Forecourt, Hôtel des Invalides

1679
In collab. with Desjardins (no. 38(★)), Jouvenet (no. 11) and Le Hongre (no. 60). Payment 1600 L., cf. Mém., Arch. Guerre, Carton 17, liasse B, pièce 8. The work consisted of large trophies of arms on the entablature of the pavilions at the corners of the façade of the Hôtel, and of unidentified bas-reliefs.

PARIS, HOTEL DES INVALIDES

22
Two Stoups

1679 Hard stone H: 142
In collab. with Desjardins (no. 39(★)), Jouvenet (no. 12) and Le Hongre (no. 61). cf. Mém., Arch. Guerre, *ibid.*

PARIS, CHURCH OF SAINT-LOUIS DES INVALIDES

23
Animals for the Fontaine du Gouffre, Versailles Gardens

1680–81
For the 39th and last fountain added to the Labyrinthe, illustr. the Fable of the Duck and the Barbets. For this fountain, Houzeau alone rec. 500 L. (cf. no. 54★ with illustr. engr. by S. Leclerc), then, together with M., 295 L. towards a total of 795 L. (*Comptes,* I, 1283, 1289). Destroyed.

24
Two Fountains

1680–82 Bronze H: 130
cf. Jouvenet (no. 19(★)), who did the models. In the form of consoles, each decorated with a satyr's mask. M. must have collab. in this work, because he signed jointly with Jouvenet the contract, dd 16 Oct. 1681, with the founder Garcin, who cast the fountains in bronze (Min. Centr. Arch. Nat., Et. LXIX, 105).

VERSAILLES PALACE, FORECOURT

25
Sculptures in the Chapel of Versailles Palace

1681–82
This important work was exec. in collab. with Jouvenet in the fourth chapel of the palace, i.e. the site now occupied by the Salon d'Hercule. For payments, descr. and illustr. see Jouvenet no. 22★.
Destroyed, except for two large adoring angels in the Parish Church at Marly.

26
Torchères for the Salle de Bal

1681–83
a. *Models for torchères and vases*
Payment 500 L. *(Comptes,* II, 163).

b. Four small torchères Gilded metal
cf. Jouvenet (no. 25(★)) with whom M. collaborated; they rec. 3200 L. (*Comptes,* II, 140, 279, 315). Decorated with musical trophies and dancing nymphs and bacchantes.

VERSAILLES, GARDENS

27
Work 'sur le Parterre de l'Amour', Versailles

1682
Payment 500 L. for unspecified work to Jouvenet (no. 23) and M. (*Comptes,* II, 197). 'Parterre de l'Amour' was the name often given to the Parterre du Midi. Not ident. or disapp.

28
Statue for the South Wing, Versailles

1682 Stone
One of the 32 statues standing on the attic storey (*Comptes,* II, 137, 169), but the *Comptes* do not specify which. cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 99.

VERSAILLES, PALACE

29
Works in various Apartments of the South Wing, Versailles

1682
Mazeline, Le Hongre (no. 67), Jouvenet (no. 24) and others rec. 12086 L. in total payment for these works (*Comptes,* II, 172). Nothing remains of the interior decor. of the apartments in this wing. Destroyed.

30
Sculptures at the Ile Royale, Versailles Gardens

1682–83 Stone
For description and details of payment, cf. Houzeau (no. 60), with whom M. collaborated. André (no. 7★) did two marble shells. Destroyed.

31
Two Vases for the Bassin sous le Dragon (later Bassin de Neptune)

1682–83 Lead
Payment 500 L. for two of the 22 vases placed on the Bassin (*Comptes,* II, 140, 278). cf. Carlier no. 3(★) and L. Magnier no. 41(★).

VERSAILLES, GARDENS

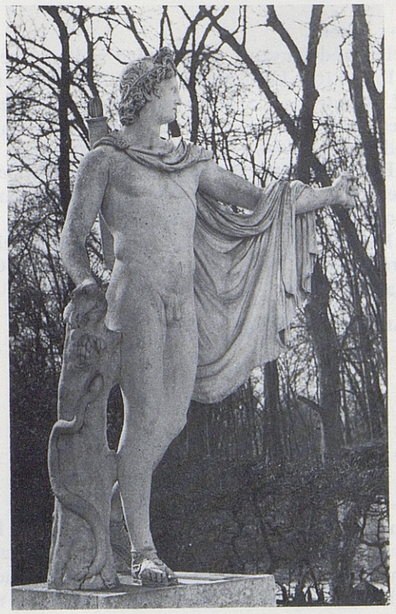
32–33
WORK AT THE CHATEAU DE MARLY

32
Sculptures in the Salon Octogone in the Pavillon Royal

1683 Stucco and stone
cf. Van Clève no. 32. Payments of 4020 L., then 4800 L. to M. (*Comptes,* II, 22, 232, 366). But the "Extrait Général de ce que chacun des ouvrages de Marly a coûté entre 1683 et 99" (Arch. Nat., O[1] 1490, p. 124) values M.'s works at 7726 L.; Jouvenet (no. 21b) and Le Hongre (no. 69b) also worked on the decor. of this Salon. In 1699, Hardouin-Mansart transformed the whole of the upper part of this Salon by crowning it with a dome. The new ornaments at the attic storey were carved by N. Coustou (no. 20a★), Hurtrelle (no. 28) and Van Clève (no. 32).

33
Groups for the Terrace of the Pavillon Royal

1683–84 Stucco
For the 16 groups standing on pedestals on the terrace of the Pavillon Royal, cf. Massou, no. 39b. Acc. to three receipts signed by Mazeline, dd. 27 June, 20 Aug. and 4 Sept. 1683 (publ. by E. Magne, *Le chât. de Marly d'après des doc. inédits,* 1934, p. 28, note I and p. 232; Rosasco, *Marly,* II, p. 535–9), M.'s share in this decor. was important and consisted of:
a. *The models he supplied for all the groups.* M. rec. 855 L. for the plaster casts on pedestals in front of the main façade facing the Grande Pièce d'Eau (Arch. Nat., O[1]1475, fols. 5, 482; O[1]1490, fol. 132).
b. *The group of Venus;* although the *Comptes* show that 1000 L. were also paid for this group to Cornu (no. 11), it had probably been started by Mazeline.
c. *The group of Les Attributs de Vénus.* M. rec. 500 L. on account for the two groups, then 600 L. towards a total of 1100 L. (*Comptes,* II, 367, 522).
All these groups were destroyed in 1685.



34

34★
Apollo Pythius

1683 Statue Marble H: 230
Copy of the antique statue of Apollo, called Belvedere, in the Vatican. A plaster mould from the Magasin des Antiques, was supplied to M. on 27 Nov. 1683 (Arch. Nat., O^1 1964^3). For this statue, val. in 1692 at 4000 L. (Arch. Nat., O^1 1964^4), M. rec. payments from 1684–95 (*Comptes,* I, 440, 627, 994; III, 1093, 1140): It was placed on the south ramp of the Parterre de Latone. Apollo is repr. nude, except for a drapery over the shoulders and one arm. On his back a quiver; his extended left hand must have held a bow; his right arm is supported by a tree trunk with a crawling serpent. Engr. by Thomassin, *Vers.,* p. 34.

VERSAILLES, GARDENS

35
Sculpture at the former Convent of the Récollets

1684 Stone
cf. Jouvenet no. $29^{(\star)}$. Payment of 1000 L. to M. and Jouvenet and the balance in 1695 (*Comptes,* II, 412; III, 1134). All that remains is a bas-relief on the façade composed of two angels (damaged), kneeling in adoration of the Holy Sacrament.

VERSAILLES, ECOLE SUPERIEURE TECHNIQUE DU GENIE

36
Work at the former 'Grand Commun'

1684–5 Stone
Mazeline and Jouvenet collaborated and together rec. 1500 L. and 1000 L. (*Comptes,* II, 410, 654). Clérion (no. 16), Le Conte (no. 22) and Mazière (no. 5), assisted by Dedieu, also worked there. Jouvenet and Mazeline carved:
a. Bas-reliefs repr. Spring, Autumn, and perhaps Winter on the outer façades (illustr. under Jouvenet no. $30^{(\star)}$).
b. Probably two pediments, each decorated with two children, in the courtyard (illustr. under Le Conte no. $22^{(\star)}$).

VERSAILLES, HOPITAL MILITAIRE

37
Work at the Château of Saint-Germain-en-Laye

1684–86 Wood
M. and Jouvenet (no. 17 c–d) together rec. 1900 L. for work in the Dauphin's Cabinet des Raretés, then 200 L. for work in the Cabinet of the Dauphin and the Dauphine (*Comptes,* II, 516, 1033; III, 1134, 1086). Destroyed.

38
Trophies and Cupids

1685 Models for bronzes
cf. Jouvenet no. $34^{(\star)}$, who exec. in collab. with M. the models for the ornaments which decorate the wall behind Bernini's bust of Louis XIV in the Salon du Billard (or de Diane). Payment 1450 L. (*Comptes,* II, 627, 994). These ornaments were cast by the Kellers.

VERSAILLES, PALACE

39
Work at the Colonnade, Versailles Gardens

1685–86
a. Two marble vases
Two of the 32 vases placed on the upper balustrade. Payment 840 L. (*Comptes,* II, 627, 994; *NAAF,* 1876, p. 63). Illustr. under Granier no. $14b^{(\star)}$.

VERSAILLES, GARDENS

b. *Model for the entablature of the Colonnade*
c. *Model for the Guilloches*
Payment for b. and c. 150 L. (*Comptes,* II, 994). Engr. of the Colonnade under Cornu no. 17★.
d. *Models for terracotta cuvettes*
Probably for the Colonnade. Exec. in collab. with Jouvenet (wrongly listed under no. 39); Jouvenet alone rec. 600 L., then, together with M., 1451 L. towards a final payment of 2051 L. These models were moulded by Robert, to be cast in bronze at the Arsenal (*Comptes,* II, 994, 995, 1181). Van Clève (no. 8c) worked on similar models, but the project was abandoned in favour of marble bassins. Destroyed.

40
Sculpture at Notre-Dame, Versailles

1685–88 Stone
In collab. with Jouvenet
I. On the façade:
a. The capitals for the portal.
b. Religion and Charity; two seated statues above the entrance door.
c. Faith and Hope; two statues standing in niches on either side of the entrance.
d. Two bas-reliefs of children above the two small doors.
e. Two flying angels on either side of the escutcheon of France, in the pediment.
Payment to M. and Jouvenet (no. $36^{(\star)}$) 2100 L., 6500 L. and a supplement in 1695 (*Comptes,* II, 654, 904, 1086, 1134).

VERSAILLES, CHURCH OF NOTRE-DAME

II. On the High Altar: *Corinthian Capitals* Stone
Payment 500 L. in 1686 to M. and Jouvenet (no. 40), *Comptes,* II, 904. The altar was demolished in the 19th c.



44

41
The Triumph of Thetis, for Versailles Gardens

1685–88 Full-size model Terracotta and plaster
For one of the Bassins of the Parterre d'Eau. In collab. with Jouvenet (no. 39) and Hurtrelle (no. 12). *Comptes,* II, 440, 618, 628, 995; III, 1093, 1140. Destroyed.

42
Sculptures in the Chapel of the Château de Marly

1685–89
All the carved decor. of the chapel and the sacristy was done by M. and Jouvenet (no. 33★). Payments of 1900 L. to the two sculptors acc. to the *Comptes,* II, 819 and of 2297 L. acc. to the 'Extrait de la dépense' (Arch. Nat., O^1 1490, p. 21). In 1689, M. and Jouvenet (no. 51) rec. 141 L. for the lead crown above the dome (*Comptes,* III, 336 and Arch. Nat., O^1 1490, p. 66). Cross-section and Elevation of the Chapel (Bibl. Nat. Est., Va 425 Gr. Fol. ft. 4); illustr. under Jouvenet no. 33★. Destroyed.

43
Work at Saint-Cyr

1686
In collab. with Jouvenet (no. 37). Payment of 2600 L. in 1686, the balance to M. in 1695 in a final payment incl. other work (*Comptes,* II, 904; III, 1134). Not specified.

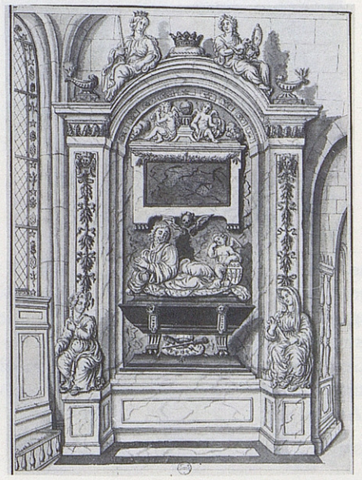
44
Two garlands and *two crowns*

1686 Lead
For the Bassins des Couronnes in the Parterre Nord. Exec. by Jouvenet (no. 41) and M., payments 200 L. and 900 L. (*Comptes,* II, 890, 1115). These were garlands and laurel-crowns supported by the tritons and sirens of Le Hongre (no. $23–4^{(\star)}$) and J.-B. Tuby (nos. 16, 17★); the two laurel-crowns replaced the two old royal crowns, but were placed much lower in order to hide the water-jets. Visible in Thomassin's engr.★, *Vers.,* p. 145–6; descr. in the Invent. des plombs, ca. 1709 (Arch. Nat., O^1 1968) and in Piganiol (*Vers.-Marly,* 1764, II, p. 22).
The crowns disapp. during the Revolution.

VERSAILLES, GARDENS

45★
Tomb of Chancellor Michel Le Tellier

1686–88 Marble and bronze
Contract of 3 Jan. 1686 signed before the notary Dumée at Versailles between the Marquis de Louvois, son of the deceased, and Mazeline, for a price of 33,000 L. The contract, incl. a wash drawing, was publ. by N. Dufourcq, 'Le Mausolée du Chancelier Le Tellier à Saint-Gervais' in *Mém. de la fédération de la Société hist. et archéol. de Paris, Ile-de-France,* III, 1951, p. 217–25. The tomb was to be exec., after designs by Jules Hardouin-Mansart, in the Chapel of Ste.-Barbe-Ste.-Geneviève in the Church of St.-Gervais-St.-Protais in Paris. Drawings in the Coll. Gaignières★ (no. 4750, Bibl. Nat. Est.) and in Coll. Clairambault (1889, fol. 157, Bibl. Nat. Ms.); engr. by Delamonce and Lucas in Brice, *Descr.,* 1725, II, p. 154. The seated figures of Justice and Prudence on an arched marble frame; at the base of the pilasters those of Religion and Steadfastness. On the black marble sarcophagus the deceased, his elbows resting on the casket containing the great seal, dressed in the robe and soutane of a chancellor and lying on an ermine cloak. At his feet a weeping genie holding an escutcheon decorated with Le Tellier's arms; above the table d'attente two child angels seated on either side of an urn, holding a flaming torch and an hour-glass. Below the sarcophagus the Chancellor's cap (mortier) and the mace. The falls of festoons surmounted by heads of child angels on the pilasters, the crown and the two lamps on the cornice and the winged death's head below the inscription, were all in gilded bronze. M. must have been associated with Hurtrelle (no. 16★) in the exec. of this monument, as all the old *Descriptions* give the names of both sculptors. Transferred in 1798 to


45



45



45



45

the Mus. des Mon. fr., *Arch. Mus. Mon. fr.,* I, 106; II, 93. The principal group* of the deceased with the weeping genie and the two figures of Religion* and Steadfastness* was returned and re-erected at the Church of St.-Gervais in 1817. The two busts of bearded men supporting the sarcophagus came from a tomb carved by the Anguiers.

PARIS, CHURCH OF SAINT-GERVAIS

46
Equestrian Statue of Louis XIV for Montpellier

1686–92
cf. Hurtrelle no. 17(*), who collaborated with M.
a. *Bronze* H: 500
In addition to the bibliogr. listed under Hurtrelle, cf. *Projets et dessins pour la Place Royale du Peyrou à Montpellier,* Catal. de l'Exp. de l'Invent. Gén. des Mon. et Rich. de la France, région Languedoc-Roussillon, 1980. This Catal. gives the details of the commission,

the hesitations about where the statue was to be placed; the decision to put it at the Place du Peyrou in Montpellier was not officially taken until the 10 Feb. 1716. Two iconographical documents are mentioned: (1) the commemorative medal for the statue, private coll.; (2) the vignette by Poilly after a drawing by Caumette, repr. the inauguration of the statue on 27 Feb. 1718. The decoration of the pedestal was done by Joly (no. 13). The statue was overturned on 1 Oct. 1782.
Destroyed.
b. Reduction in plaster H: 66
cf. Hurtrelle no. 17b(*).

STOCKHOLM, ROYAL PALACE

c. *Reduction in bronze* H: 57
Vassal de St.-Hubert Sale, Paris, 17–21 Jan. 1774, no. 166.
Whereabouts unknown.

47
Sculptures for the Grand Trianon

1687–88
a. Cornices in the apartments
In collab. with Barois (no. 7b and *app.,* vol. II, p. 422) and Jouvenet (no. 45). They rec. 6700 L., 9200 L. and 1000 L. (*Comptes,* II, 1115; III, 35, 248). Part of this decor. is extant. cf. F. Gébelin, *Versailles,* 1964, p. 125–9.

VERSAILLES, GRAND TRIANON

b. *Architraves for the panelling in the King's apartments at Trianon-sous-Bois*
Payment of 1000 L. to M., Jouvenet and Barois (*Comptes,* III, 35). The interior decor. at Trianon-sous-bois has been destroyed.
c. Ionic capitals for the exterior of the palace
Payment of 440 L. for a capital for a detached column and a pilaster capital (*Comptes,* II, 1181; III, 100).

VERSAILLES, GRAND TRIANON

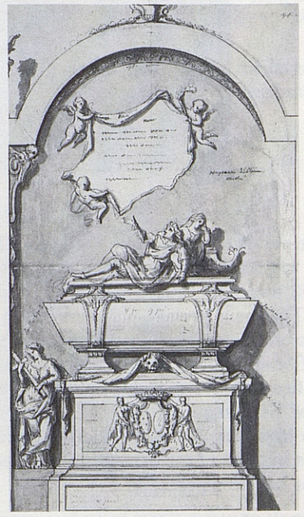
d. *Four groups of children on the peristyle* Stone
In collab. with Jouvenet (no. 48) and Barois (no. 7c*). Payment 1040 L. (*Comptes,* III, 248); Cornu (no. 19) carved the other four groups for the peristyle.
Destroyed.

48
Four Ornaments above the Pediments of the Pavillon Royal, Marly

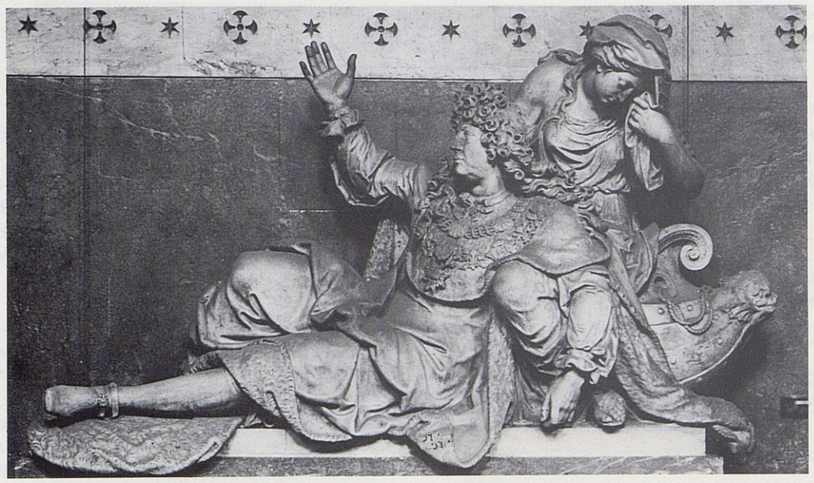
1688–89 Stone
In collab. with Barois (no. 9*) and Jouvenet (no. 50). Total payment 8136 L. (*Comptes,* III, 167, 336 and Arch. Nat., O^1 1490, p. 64). This decor., which consisted of two children on garlanded volutes, is visible in the watercolour (Arch. Nat., O^1 1472, p. 4) illustr. under Barois no. 9*. Destroyed.

49*
Tomb of Charles, Duc de Créqui

1688–99 Marble and bronze
cf. F. Souchal, 'Le mon. funéraire du duc de Créqui à l'église des Capucines', *AAF,* XXV, 1978, p. 173–80. Charles de Créqui died on 13 Feb. 1687; his widow, Armande de Lusignan, erected a tomb in the Créqui Chapel of St.-Ovide in the Church of the Capucines, Place Vendôme. Specification and contract 6 Feb. 1688 between Armande de Lusignan and Mazeline for 48,118 L. (Min. Centr. Arch. Nat., Et. XX, 372). However, all the old *Descriptions* attribute the work to the two sculptors M. and Hurtrelle (no. 18*), who must have worked in association. The drawings, profiles and models were supplied by Hardouin-Mansart.
In an architectural frame of Brabantine marble, carved at the top, and on a pedestal of rance marble, stood the monument itself: the black marble sarcophagus supported the main group in white marble of the duke in his full cloak "en action d'espérance et demandant grâce à Dieu"; he leans on a woman seated on the prow of a vessel, who repr. the City of Paris sorrowing at the loss of her governor. Above, three flying children supporting a drapery (in black marble) with the engraved inscription. The pedestal, decorated with the arms of the duke, was flanked by the figure of Religion (to recall his diplomatic mission to the Holy City) and by a female figure symbolising both liberality and magnificence. The ornaments, vases, urns, death's heads, child angels and the coat of arms of the deceased were in gilded bronze. Preparatory pen and wash drawing* in Stockholm, CC 457; another drawing in the Coll. Clairambault, Bibl. Nat. Ms. no. 2196, fol. 153; engr. by Delamonce and Hérisset in Brice, *Descr.* I, 1725, p. 328.



49



49



49



49

At the time of the Revolution, the monument was, after long negotiations, taken into the Mus. des Mon. fr. in 1798, under no. 492, *Arch. Mus. Mon. fr.*, I, 75, 77–8, 99. The main group* was transferred at the time of the Restoration to the Chapel of St.-Etienne in the Church of St.-Roch; while the statues of Religion* and of Magnificence* were put into two niches in the Chapels of St.-Grégoire and of St.-Augustin in the Dôme des Invalides. Religion, badly restored, carries a cornucopia in place of the original cross. The rest of the monument has disappeared.

PARIS, CHURCH OF SAINT-ROCH and DÔME DES INVALIDES

50–52
WORK FOR THE DOME DES INVALIDES

1690–92

50
The Four Evangelists

1690–1 Statues
For the main façade, above the first order.
a. *Models* Plaster
Payment 255 L. to Jouvenet (no. 57) and M. (*Comptes*, III, 553).



51b



51b



51b

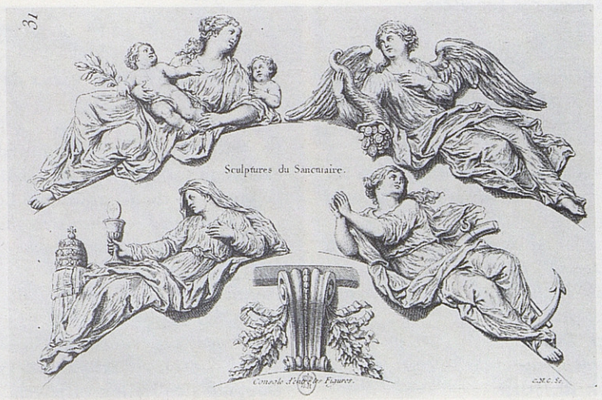


51b

b. *Statues* Stone
Exec. by M. alone for 1660 L. (*Comptes*, III, 421, 557; Bibl. Nat., Ms. fr. 22936, fol. 165 r°). They must have been removed soon afterwards as they are not mentioned in any of the old *Descriptions;* their place was filled by the four Virtues by Coyzevox (no. 54 d–g) and J.-B. Tuby (no. 73) which had originally been intended for the second order on either side of the pediment. Destroyed.

51
Eight Figures of Virtues

1691 Bas-reliefs Stone
a. *In the Choir: Charity, Abundance, Religion, Hope*
b. In the Transept: Temperance*, Prudence*, Strength*, Justice*
Represented by women seated above the large windows and accompanied by the appropriate attributes. Acc. to



Engr. by Cochin 51a



51

Hardouin-Mansart's notes and drawing (Bibl. Nat. Est., Hc 14, II★) the commission was given on 29 and 30 Jan. 1691. Rayol (no. 9) was comm. to execute the Virtues in the transept for 750 L. per pair, Mazeline the Virtues in the choir for 400 L. per pair. It is not known why Rayol, having rec. a payment in 1691 (*Comptes,* III, 555), abandoned the work, which was taken over and completed by M. (Arch. Nat., O^1 $1665^{87,\ 36}$). In fact M. rec. 1150 L. in 1691 for the Virtues in the choir, and, in 1692, 1250 L. for the Virtues in the transept on which Rayol must have done some work (*Comptes,* III, 557, 701).

In the course of an inspection by N. Coustou, Coyzevox, Van Clève and Lespingola on 5 April 1700 (Arch. Nat., O^1 1665^{47}), each of these figures was severely criticised as having no unity ("la figure n'est pas ensemble") and requiring to be reworked.

The four Virtues of the choir (a), destroyed during the Revolution, were recarved in 1816 (Arch. Guerre, carton 34, C). Engravings by Cochin in Pérau, pl. 31★(a), 45 and 49(b).

PARIS, DOME DES INVALIDES (b only)

52
Several models, for the Dôme des Invalides

1691–92

a. *Model for the High Altar,* begun by Jouvenet (no. 54) and Lespingola (no. 25); completed by M. who received 2536 L. 12s. (*Comptes,* III, 557; Arch. Nat., O^1 $1665^{36,\ 70}$).

b. *Model for one of the small altars in the transept,* in the Chapels of the Virgin or of Ste.-Thérèse. Payment 200 L. (*Comptes,* III, 554).

c. *Model for two consoles for the cornice,* in collab. with Jouvenet (no. 57), *Comptes,* III, 553.

d. *Models for the interior of the cupola, the pendentives and the vaults of the four chapels.*
Payment 200 L. (*Comptes,* III, 701).

e. *Model for the balustrade of one of the tribunes*
Payment 224 L. (*Comptes,* III, 701).
Destroyed.

53
Work in the Apartment of Madame de Maintenon at the Château de Marly

1695 Stucco and wood
Payment of 619 L. 5s. "for the sculpture on the plaster cornice and on the woodwork for the alterations and additions to the apartment of Mme. de Maintenon" (*Comptes,* III, 1032, 1169; Arch. Nat., O^1 1490, p. 151). At that time Mme. de Maintenon occupied the Queen's apartment on the ground floor of the Pavillon Royal. Six years later, this apartment was again transformed with the introduction of chimneypieces surmounted by large mirrors. Destroyed.

54
Models for the Fountains at Marly Gardens

1695–97

a. *For the Fontaine de la Diane*
Payment 150 L. (*Comptes,* III, 1169) for a, b, c. It refers to a pedestal which Drouard covered with rockwork and which supported, in the centre of a basin, the statue of Diana by Flamen (no. 32); the base appears in the watercolour drawing★, Arch. Nat., O^1 1471, p. 21.

b. *For the Fontaine du Palmier*
Not identified. Payment together with a.

c. *For the Bassin des Nappes*
Payment together with a. and b.

d. *For the Bassin des Quatre Jets*
Large model, payment 31 L. (*Comptes,* IV, 385).

e. *For the Bosquet of the Fontaine d'Agrippine*
Payment 900 L. (*Comptes,* IV, 241). M. did the model for four small lead fountains placed around the Bassin d'Agripine, composed of four consoles decorated with four dolphins; the contract of 29 Aug. 1696 with the founders Langlois and Varin, is in the Nat. Mus., Stockholm, Archives A 313. cf. R. Josephson, 'Le Plan primitif de Marly', *Revue de l'Hist. de Vers.,* 1928, p. 41–5. These small fountains which supported four antique statues appear in the watercolour drawing★, Arch. Nat., O^1 1471, p. 30. cf. G. Weber, 'Der Garten von Marly', *Wiener Jahrbuch für Kunstwissenschaft,* 1975, XXVIII, p. 77–86.
Destroyed.

55
Work at the Château Vieux de Meudon

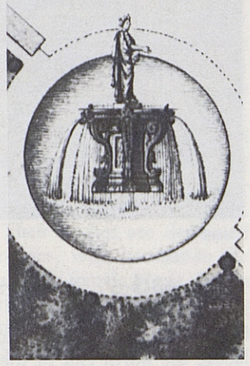
1695–1700
In 1695, Louis XIV acquired for the Dauphin, in exchange for Choisy, the Château de Meudon, which belonged to the Marquise de Louvois. M. did there:

a. *Sculptured ornaments on the mantelpiece of Mme. de Maintenon's antichamber*
1695 Plaster
Payment 75 L. (*Comptes,* III, 1186). The carpenter Nivet did the woodwork.

b. *Models of consoles for the Dauphin's cabinet* 1696
These consoles were carved as display stands for the Dauphin's collection of jewels. Payment to M. for the models, 200 L. (*Comptes,* IV, 129).



54a



54e

c. *Sculptures in the pediment and military trophies on the new Avant-Corps*
1699–1700 Bas-relief Stone
In collab. with Cornu (no. 26); together they rec. 1760 L. (*Comptes,* IV, 545, 677).
Destroyed when the Château Vieux was demolished in 1803.

56
Sea-horses, Shells and Masks for the Bassin of the Demi-lune des Vents, Marly

1697 Lead
On this bassin, cf. Barois no. 12★. Payment to M. 2000 L. (*Comptes,* IV, 189, 337; Arch. Nat., O^1 1474, $O^1 2773^5$, $O^1 2775^5$). The central motif on the wall of this bassin consisted of two addorsed sea-horses rearing on either side of a shell, surmounted by a mask. Visible in the watercolour drawing, Arch. Nat., $O^1$1470, p. 12. The bassin was replaced in 1703 by a parterre. Destroyed.

57
Work at the Château de la Ménagerie, Versailles

1698–1701

a. *Cornices* Stucco
cf. Hurtrelle no. 26★, who, in collab. with M., provided the models for 300 L. and carved the cornices for 2764 L. (*Comptes,* IV, 312, 448). Mémoires by M. and Hurtrelle and design for the cornices in Arch. Nat., O^1 $1805^{83,\ 94,\ 253}$.

b. *Ornaments for the chimneypieces* Bronze
Payment 700 L. to M. alone (*Comptes,* IV, 448, 591, 710).
Destroyed.

58–60
WORK AT THE DOME DES INVALIDES

1698–1703

58
Two Fathers of the Church, for the Interior

1698–99 Statues St.-Leu stone H: 320
Two of the eight Fathers of the Greek and Latin Churches, carved by Coyzevox (no. 64★), Mazeline, Poultier (no. 18b) and J.-B. Tuby (no. 78). Placed in pairs on the tribune of the attic on the four pillars supporting the cupola (Arch. Nat., O^1 $1665^{32–37,\ 86}$; O^1 1557^{10}; Félibien des Avaux, *Invalides,* p. 309). Anonymous engr. illustr. under Coyzevox no. 64★. Payment 700 L. to Mazeline (*Comptes,* IV, 330, 471). Destroyed during the Revolution.

59
Two Patriarchs, for the Façade

1699–1703 Statues St.-Leu stone
Eight statues of Patriarchs were to be placed on the outside of the Dome at the four corners of the second order. Entrusted to Mazeline and Hurtrelle (no. 29), Van Clève (no. 35) and Barois (no. 10f), Flamen (no. 39) and Poultier (no. 24), S. Slodtz (no. 15) and



60



60



61

N. Coustou (no. 18). Arch. Nat., O^{1} $1665^{35–37}$; Bibl. Nat. Est., Hd 135d. In 1703, M. and Hurtrelle together rec. 572 L. for the models of two Patriarchs, but M. alone executed them in stone and was paid 1000 L. (*Comptes,* IV, 955). They represented Saint Jerome and Saint Augustine (Félibien des Avaux, *Invalides,* p. 53, 305, 309). They were temporarily put in position. Engr. in Pérau pl. 21, illustr. under Barois no. 10f.
Destroyed.

60
Sculptures on the Arcade between the Two Churches

1700–01 Bas-reliefs Stone
The first arcade erected in 1690 separating the Church of the Dôme from the Church of the Soldats had been increased in height (cf. Flamen no. 25); the carved decor. was entrusted to Mazeline and Z. Adam; they rec. 1700 L. (*Comptes,* IV, 613, 728; Arch. Nat. O^{1} $1665^{35–37}$). It consisted of large bas-reliefs, military and religious in character, with trophies of arms*, candelabra, the Ark of the Covenant, a monstrance, and, in the centre, the triangle of the Trinity in rays.

PARIS, DOME DES INVALIDES

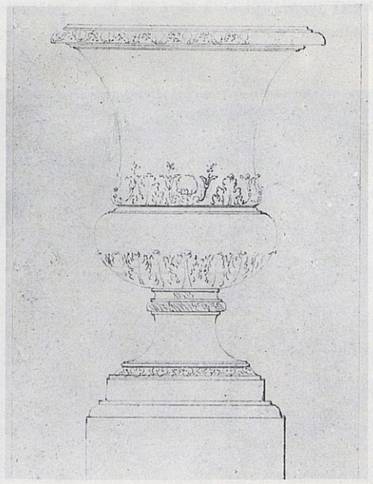
61*
Four Vases

1699–1703 Marble H: 155
M. rec. blocks of marble for two of these vases on 16 Feb. 1699 (Arch. Nat., O^{1} 2066^{10}). Comm. for the gardens at Marly. Payments on account of 400 L., 150 L. and 850 L.; completed in 1703, total payment 4000 L.; the final payment indicates that they were in the end placed at the Trianon "near the Laocoon", i.e. facing the north end of the Trianon-sous-Bois, at the corners of the Bassin which decorated the gardens (*Comptes,* IV, 517, 734, 852, 963). The 1707 Invent. (Arch. Nat., O^{1} 1976^{A}, fol. 763–4) gives an exact description and attribs. the vases to M., as also does Piganiol (*Vers.-Marly,* 1707, p. 379 and later editions).

In the 19th c. the vases were trsf. to St.-Cloud for the Tapis des 3 Bouillons, then in 1872 to the Tuileries Gardens, Invent. MR 2997–8–9–3000 (*Rich. Art Fr., Paris, Mon. Civils,* IV, nos. 59, 66, 67, 73; Gébelin, *Versailles,* 1964, p. 136–140). A drawing of these vases is in Berlin, Kunstbibliothek, Hdz 2293*.

Ornamented on the upper rim with egg and rosette mouldings, their necks surrounded by a cordon of shells mixed with acanthus leaves and fleurs-de-lis from which issue flowering branches; the bases are decor. with acanthus leaves and water-plants; on the pedestal a quarter-round moulding decor. with palmettes and rosettes.

PARIS, TUILERIES GARDENS



61



Detail 61

62
Vase for Marly

1701–03 Model and Marble Vase H: 156
M. supplied a model for four vases to decorate the staircases leading to the Bassin des Nappes at Marly; payment in 1701, 210 L. 8s. The large plaster models were tried out in situ at the end of the same year 1701 (*Comptes,* IV, 734, 967). In 1703, the exec. in marble was entrusted to Mazeline, N. Coustou (no. $39^{(*)}$), Flamen (no. 48) and Poirier (no. 13), each being paid 2500 L. (*Comptes,* IV, 963; V, 538). These vases are mentioned by Piganiol, *Vers.-Marly,* from 1701 onwards and attrib. to M. Descr. in 1707 Invent. (Arch. Nat., $O^{1}$$1976^{A}$, fol. 731). Their bodies are decorated with rustic and musical trophies, with handles in the shape of consoles, decorated with female heads. In the middle of the 19th c. they may have stood in the apartments of the Château de St.-Cloud (*Notice des Peintures et Sculptures . . . à St.-Cloud,* 1842, p. 5). In the Tuileries since the end of the 19th c.

PARIS, TUILERIES GARDENS



64



64



Detail 64

63
Vase

ca. 1705 Marble H: 124
Perhaps intended for Marly, as suggested by a payment of 500 L. in 1705 (*Comptes,* IV, 1184), but in fact placed at the Parterre de Trianon, together with a similar vase by Flamen (no. $49^{(*)}$); two similar vases by Jouvenet (no. 76) and François (no. 22), intended for the Cascade Rustique at Marly, were to complete the series. The 1707 Invent. (Arch. Nat., O^{1} 1976^{A}, p. 764–5) gives an exact descr. of four vases attrib. to "François Jouvenet" (which should read: François and Jouvenet). Piganiol, in his descr. of the Trianon Gardens (*Vers.-Marly,* 1707, p. 377 and later editions) attribs. these four vases to Jouvenet, François, Mazeline and Flamen. They were trsf. to the Tuileries at the end of the 19th c.

PARIS, TUILERIES GARDENS

64–66
WORK IN THE CHAPEL, VERSAILLES PALACE

1708 Stone
These works had been started at the time of Mazeline's death.

64**
Two Ecclesiastical Trophies

1708 Bas-reliefs Bonbanc stone 250×33
In the splays of the fourth casement-window of the North side-aisle, on the ground floor. Valuation at 800 L., and detailed descr. in Mém., Arch. Nat., O^{1} 1784. The payment does not appear in the *Comptes.*

One of the trophies is composed of a Crucifix surrounded by a crown of thorns, cherubim heads, an ewer, and a bowl decorated with a bas-relief showing Christ washing the feet of one of the disciples. The other trophy consists of candlesticks, flaming torches, vases, a shell and a kind of sarcophagus decorated with two cherubim.

VERSAILLES PALACE, CHAPEL

65
Ornaments in a Side-aisle

1708 Bas-relief Stone
In the vault of the last bay of the side-aisles of the nave. In collab. with Martin (no. 16c). Valuation and payment 800 L. (Arch. Nat., O[1] 1784; *Comptes,* V, 319, 528). Bourdict (no. 9*) carved the rose in the form of a cul-de-lampe enclosed in a string-course in the same vault.

VERSAILLES PALACE, CHAPEL

66
Ornaments at the Entablature of the Salon Haut

1709 Bas-relief Bonbanc stone
Work of a team, cf. Martin no. 17b. Payment 8348 L. (*Comptes,* V, 527). Detailed descr. in Mém., Arch. Nat., O[1] 1784, but Mazeline died before he could complete this work.

VERSAILLES PALACE, CHAPEL

67
Diana and Actaeon

Undated Bas-relief White marble 54×70
Debruge-Duménil Sale, Paris, March 1850, no. 118. Bought for 630 F. by Wedel. Not ident. or disapp.

SCULPTURES FOUND IN MAZELINE'S STUDIO AFTER HIS DEATH (Invent.a.d. see Biography)

I. In the studio in the rue de Bourbon, parish of St.-Sauveur:
Louis XIV as Apollo crushing heresy Marble figure. Val. 500 L.
Louis XIV Large marble bust. Val. 300 L.
Louis XIV Large white marble medallion in a gilded wooden frame. Val. 60 L.
Louis XIV White marble medallion in a gilded wooden frame. Val. 40 L.
Louis XIV Marble medallion. Val. 39 L.
Faith and Hope Two white marble medallions in a gilded wooden frame. Val. 300 L.
Christ and the Virgin Two white marble medallions in a gilded wooden frame. Val. 100 L.
Christ and the Virgin Four marble medallions in a gilded wooden frame. Val. 100 L.
Christ and the Virgin Two marble medallions in a gilded wooden frame. Val. 40 L.
The four Seasons Four marble figures. Val. 1000 L.
The Gods of Mythology Four marble busts. Val. 500 L.
Four heads of Democritus and Heraclitus Val. 35 L.
Two similar heads Val. 30 L.
Two black and white marble vases Decorated with handles and gilded helmets on marble pedestals, ornamented with a shell and a palm-tree in gilded bronze. Val. 350 L.
Two vases White and black marble. Val. 60 L.
Four attic chimneypieces Different marbles. Val. 125 L.
Seven chambranles Val. 150 L.
Two tables Black brèche marble surrounded by white marble friezes. Val. 50 L.
A small table Narbonne marble. Val. 20 L.
Apollo and Daphne; Centaur and Cupid Two bronze groups. Val. 200 L.

II. In the studio in the rue de Bourbon, parish of St.-Sulpice:
Two wrestlers Plaster group on a wooden stand. Val. 20 L.
Three fireplaces Different marbles. Val. 30 L.

MAZIERE, Simon (1648–ca. 1722)

His family came from Pontoise (Val-d'Oise), where its many members, mostly winegrowers, then coopers, became rich by obtaining positions in the office of the Grenier à Sel at Pontoise. M. was the son of Simon Mazière, a merchant at Pontoise, and of Michèle Asselin; he had a brother, Philippe, who often worked in association with him on marblework and ornamentation; both were Sculpteurs du Roi. Jacques M. (1639–1713), architect and building contractor at the Bâtiments du Roi, son of the well-known building contractor André M. († 1676), was probably his second cousin (Bibl. Nat., Ms., Fichier Laborde 47494–8). Simon M. was not a pupil at the Acad., and nothing is known of his career before 1679 when, at the age of 31, he appeared on the Royal work-sites. In 1686 the

sculptor J.-B. Defer became his apprentice (Apprentissage 2 Oct. 1686, Min. Centr. Arch. Nat., Et. CXVII, 131). On 28 Aug. 1689, he married Marie-Catherine Coutel, daughter of an avocat au Parlement from a family of jewellers. They had four children; Hardouin-Mansart and Girardon acted as godfathers to two of them (Bibl. Nat. Ms., Fichier Laborde 47503–7). M. entered into several partnerships: he worked in association with Dedieu on the Bassin de Neptune (no. 4) and on the Grand Commun (no. 5), cf. 'Obligation' dd. 17 Dec. 1694, Min. Centr. Arch. Nat., Et. LIII, 111. On 18 May 1704, he formed a 12-year association with Jouvenet for work "for the King in his royal dwellings as well as for the King's brother, S.A.R. Monsieur, Duc d'Orléans and for several private clients" (Compte de Société 7 April 1704, Min. Centr. Arch. Nat., Et. CXVII, 194). In 1694, the two Mazière brothers formed a five-year partnership with an engraver in order to embellish watches produced for sale (no. 25). On 27 May 1693, M. entered the Acad. St.-Luc (Guiffrey, *St.-Luc*). In 1687, M. had the use of a studio and an apartment at the Galeries du Louvre, probably in the rue des Orties, where he was resident in 1694 and 1704 (*Comptes,* II, 1164). He was still alive in 1721 and lived in the rue de Verneuil, with his brother Philippe ('Transaction' 19 July 1721, Min. Centr. Arch. Nat., Et. CXVIII, 332).

Bibliogr: Jal, p. 852; T.-B., XXIV, 1930, p. 300–01; Rambaud, I, p. 287; II, p. 494–5; other deeds for the years 1694–95, 1698–1700, 1705 in Min. Centr. Arch. Nat., Et. XCVII, 95, 99, 109, 114, 129.



2



2

1
Work in the Forecourt of Versailles Palace

1679–80 Stone
a. *Vases and Consoles for the left Aile des Ministres*
Payment 551 L. to J. Raon (no. 16) and Mazière (*Comptes,* I, 1162, 1288).
Not ident. or disapp.
b. *Trophies for the sopraportes of the Corps des Gardes françaises*
The quarters of the Corps des Gardes were situated on the ground floor, under the pavilions at the eastern ends of the two Ailes des Ministres, on either side of the forecourt: those of the Gardes françaises were on the left, those of the Gardes suisses on the right. The doors were surmounted by a decor. of trophies: those of the Gardes françaises were carved by M., who rec. 540 L. (*Comptes,* I, 1289; II, 171); those of the Gardes suisses by Fontelle (no. 4), who rec. 1000 L.
This decoration has disappeared.

2*
Cosmography

1682 Statue Stone H: 240
One of the 32 statues standing on the attic storey of the South Wing. M. rec. 450 L. for this statue which is listed by name in the *Comptes* (II, 137, 174). A drawing* by Le Brun naming M. (Cab. dessins, Louvre, GM 6015) confirms this attribution. Cosmography, allegory of the Sciences, is placed between Astronomy and Dossier's Horography (no. 8), and conforms to Ripa's Iconography: a woman "of advanced age", her head enveloped in veils, holding an astrolabe and a compass. cf. Souchal, 'Vers', *GBA,* 1972[1], p. 94.

VERSAILLES, PALACE

3
Pedestals for Statues at Versailles

1682 Marble
For the statues in the Parterre d'Eau. Payment 1160 L. to M. and Bergeron (*Comptes,* II, 171).

VERSAILLES, GARDENS

4
Work for the Bassin Sous le Dragon (later Bassin de Neptune)

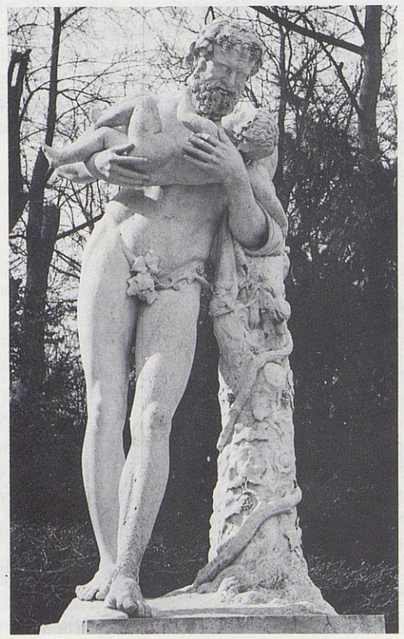
1683
a. *River and stream* Model Plaster
For the retaining wall of the bassin, cf. Hardy no. 7. M. and Fontelle (no. 15c) collab. and together rec. 862 L. (*Comptes,* III, 1093, 1140). M. had taken Dedieu as his partner for this work ('Obligation' of 1694, quoted in biogr.; the subject of the models is indicated in this contract). Destroyed.
b. Two Vases, two cuvettes, two shells, two masks Lead
Payment 1500 L. (*Comptes,* II, 279). Illustr. under Carlier no. 3(*). Mazière had taken Dedieu as a partner for this work also, cf. *supra.*

VERSAILLES, GARDENS

5
Work at the former Grand Commun

1683
For the Grand Commun (cf., Jouvenet). Mazière and Le Conte (no. 22) collab. and together rec. 1100 L. *(Comptes,* II, 276). M. had taken Dedieu as a partner for this work. The 'Obligation' of 1694 (quoted in biogr.) indicated that M., assisted by Dedieu and in collab. with Le Conte, had carved:
a. Ceres Bas-relief Stone L: 310
On the outer façade on the south side. Illustr. under Jouvenet no. 30(*).
b. Two pediments, each with two children Stone
In the Inner courtyard. Illustr. under Le Conte no. 22(*). The other two pediments were carved by Jouvenet and Mazeline, or perhaps by Clérion.

VERSAILLES, HOPITAL MILITAIRE



7



10

6
Group for the Château de Marly

1683–84 Stucco
One of the 16 groups for the terrace of the Pavillon Royal, cf. B. Massou no. 39b. Payment 1500 L. (*Comptes,* II, 367, 522; Arch. Nat., $O^1$1475, fol. 4; $O^1$1490, fol. 1). Destroyed in 1685.

7*
Faun carrying the Child Bacchus

1683–86 Group Marble H: 250
Copy of the famous Borghese Faun. By order of Louvois, the plaster cast from the Salle des Antiques at the Louvre was delivered to M. on 8 Dec. 1683 (Arch. Nat., $O^1$1964[3]). This cast had not been made from the antique marble statue of the Borghese Faun, which has been in the Louvre since Napoleon's time, but from the bronze copy of 1570 in the Uffizi in Florence (cf. Haskell and Penny, p. 306–7). Valuation in 1692, 4000 L. (Arch. Nat., $O^1$1964[4]). Payments from 1682–86 (*Comptes,* II, 438, 626, 956, 992; III, 810, 870). It was placed on the South ramp of the Parterre de Latone. Descr. in the 1722 Invent. (Arch. Nat., $O^1$1969[A], p. 63). The Faun, nude, leaning on a tree-trunk covered in vine-branches, holds in his arms the nude young Bacchus. Engr. by Thomassin, *Vers.* p. 38. After the same antique, Carlier (no. 16) did a small wax model, Flamen (no. 5) a marble copy and the Kellers a bronze copy, which was placed on the West façade of Versailles Palace.

VERSAILLES, GARDENS



9

8
Four small vases for the South Wing, Versailles Palace

1684 St.-Leu Stone
Payment 930 L. to the two Mazière brothers (*Comptes,* IV, 353; Arch. Nat., $O^1$1907[2], fol. 26). Placed on the pedestals of the upper balustrade.

9*
Three Children for the Parterre d'Eau

1684–88 Group Bronze H: 130
On the eight groups of children for the Parterre d'Eau, cf. Granier no. 16. Mazière rec. 730 L., then 200 L. for clay and plaster models, which were cast in bronze in 1687–90 by Aubry, Bonvallet, Roger and Taubin (*Comptes,* II, 438, 626). M.'s group, at first placed in the N.W. corner of the Bassin du Midi, has been removed to the S.W. corner of the same bassin. One of the children raises his hand, on which a pigeon is perched; another makes a gesture of command; a little girl holds a shell.

VERSAILLES, GARDENS

10*
The River Achelous

1684–88 Term Marble H: 280
Signed: S. MAZIERE F. 1688
After a design by Girardon (no. 64p). Valued in 1692 at 3000 L. (Arch. Nat., $O^1$1964[4]). Payments in 1685 and 1686 (*Comptes,* II, 626, 992; III, 810, 870). Placed in an allée near the Parterre de Latone. The term repr. the River Achelous, a bearded old man with powerful muscles; crowned with rushes, he holds a cornucopia full of fruit and flowers. Descr. in the 1707 Invent., Arch. Nat., $O^1$1976[A], p. 415. Engr. by Thomassin, *Vers.,* p. 197.

VERSAILLES, GARDENS

11
Vase

1685 Green Egyptian marble H: 178
cf. Hurtrelle (no. 8(*)), who did an identical vase. Payment to M., 700 L. (*Comptes,* II, 626). Both vases were placed on the parapet of the Parterre Nord.

VERSAILLES, GARDENS



Detail 9



12a

12
Work at the Colonnade

1685–88 Marble
a. Three masks representing a Faun*, a Nymph* and a Hamadryad*
Payment 1342 L. together with b. (*Comptes,* II, 626, 952). An annotated pen drawing of the Colonnade indicates the subjects and artists of the 32 masks (Arch. Nat., Verst. d'Archit., Album LXIII, 45).
b. Two vases
Illustr. under Granier no. 14b(*)
c. Four fragments of guilloche
Payment 640 L. (*Comptes,* II, 626, 992).
d. Two bas-reliefs of children
Payment 800 L. (*Comptes,* II, 925, 1181). Two of the 32 bas-reliefs in the spandrels. cf. Granier no. 14c and illustr. under Coyzevox no. 38b(*).
e. Bassins
Payment 1030 L. in several instalms. to Philippe Mazière and 6300 L. to the two Mazière brothers for carvings on a large number of bassins (*Comptes,* II, 991–2, 1092, 1181; III, 100). Illustr. under Cornu no. 17b(*).

VERSAILLES, GARDENS

13
Models for the Bassin de Thétis, Versailles Gardens

1686 Plaster
Payment 200 L. in 1685 "for the models for the Bassin de Thétis" (*Comptes,* II, 367, 626). This must refer to a planned decor. for the Bassin de Thétis which was never exec. cf. Hurtrelle no. 12; illustr. under Drouilly no. 20*. Destroyed.

14
Restoration of Antiques

ca. 1686–87
a. *Clio* and *Urania*
The two Muses were intended for Versailles, acc. to the *Comptes,* (II, 993, 1180), but were probably put in the Bosquet d'Agrippine at Marly. Payment 1200 L.
Whereabouts unknown.
b*. Juno H: 210
cf. C. Pinatel, *Les statues antiques des Jardins de Vers.,* 1963, p. 170–3. The statue had been discovered in the possession of a Dutch merchant at Smyrna on 30 Oct. 1680, together with a statue of Jupiter restored by Granier (no. 21). In 1689, when the statue of Juno was engr. by Thomassin (*Vers.* p. 20), it had already been restored and was at Versailles. Acc. to Mme. Jourdain, 'Remarques hist.', the restoration was done by Mazière, while the *Comptes* name Granier. Juno stood in the Allée Royale until 1696 ('Etat des sculptures . . . de Vers. de 1694', no. 105; Mme. Jourdain, 'Remarques hist.'; Descr. du Petit parc de Vers., Bibl. de Vers., Ms. 22M, p. 54). Later placed at the upper part of the Canal (Piganiol, *Vers.-Marly,* 1701, p. 213; Invents. of 1707 and 1722, Arch. Nat., $O^{1}1976^{A}$, fol. 83; $O^{1}1969^{A}$, fol. 73). Withdrawn during the Revolution; returned to the Allée Royale during the reign of Charles X. Head and forearms, together with the attributes, a pomegranate and a sceptre, have been restored.

VERSAILLES, GARDENS



17a



16



15



14b

15* 16*
Pan Syrinx

1686–89 Two terms Marble H: 290
Signed on the base: S. MAZIERE F. 1689
After designs by Girardon (no. 64q). Each valued at 3000 L. in 1692 (Arch. Nat., $O^{1}1964^{4}$). Payment in *Comptes,* II, 992, 1181; III, 97, 810, 870. Placed at the Demi-Lune d'Apollon. Pan is crowned with rushes, his loins girded with a panther's skin; holding in one hand his thyrsus, in the other his seven-reeded flute, he seems about to call to the nymph Syrinx. She, crowned with rushes and holding with both hands a sheaf of rushes and flowers, turns her face towards Pan. Descr. in the 1707 Invent., Arch. Nat., $O^{1}1976^{A}$, fol. 420–22. Engr. by Thomassin, *Vers.,* p. 198 and 203.

VERSAILLES, GARDENS

17
Work at the Château de Fontainebleau

1687
Payment of 1084 L. to Mazière and Langlois "for the repairs done to the sculptures in the Galerie des Réformés and the Salle de Billard" (*Comptes,* II, 1258).
a. In the Galerie des Réformés, or Galerie François I Louis XIV had a door built giving access to a large staircase leading down to the Chapel; this necessitated a modification to the stucco decor. and a new figure in bas-relief of a veiled woman* holding a censer was carved to the left of the door. cf. Abbé Guilbert, *Descr. de Fontainebleau,* 1731, I, p. 78; F. Herbet, *Le Chât. de Fontainebleau,* 1937, p. 110.

CHÂTEAU DE FONTAINEBLEAU

b. *In the Salle de Billard*
A square vestibule crowned by a dome in the Pavillon des Poêles on the first floor. This room, built in 1654, disapp. in the middle of the 18th c., when Gabriel built the Gros Pavillon. Descr. in Abbé Guilbert, II, p. 14; F. Herbet, p. 110.
Destroyed.

18
Ionic Capitals for the Grand Trianon

1687–88 Marble
Payment of 1326 L. to the two brothers Mazière for a capital for a detached column, four pilaster capitals and two corner capitals (*Comptes,* II, 1181; III, 97, 100). Illustr. under André no. 11(★) and Coyzevox no. 50(★).

VERSAILLES, GRAND TRIANON

19
Four Guéridons and two Pedestals, for the Labyrinthe, Versailles

1689 Marble
Payment of 300 L. to the two brothers Mazière; placed beside two fountains in the Labyrinthe, one of them illustrating the fable of "The Cock and the Partridge" (cf. Le Hongre no. 38a). The balance was paid in 1698 (*Comptes,* III, 291; IV, 353; Arch. Nat., $O^1 1907^2$, fol. 26). Not ident. or disapp.

20–23
WORK AT THE DOME DES INVALIDES

20
Metopes

1690 Bas-reliefs Stone
The two Mazière brothers and Granier did 20 of the 40 metopes on martial subjects which decorate the frieze of the entablature on the façade of the church. The remaining 20 were done by Barois. Each metope was valued at 15 L. (*Comptes,* III, 422; Bibl. Nat., Ms. fr., n.a. 22936, fol. 163 v^2; Arch. Nat., $O^1 1665^{89}$). Illustr. under Barois no. 10a(★).

PARIS, DOME DES INVALIDES

21
Child Angels seated on either side of a Vase

1690 Half-reliefs Stone
Outside, above the 12 bays on the second storey; carved by Barois, Joly (no. 7), Granier (no. 27) and the Mazière brothers. Granier and the Mazières rec. 1340 L. for four of the 12 reliefs and the metopes (for details of payments, see no. 20). Félibien des Avaux, *Invalides,* p. 308. Illustr. under Barois no. 10b(★).

PARIS, DOME DES INVALIDES

22
Forty-eight Consoles

1691 Stone
Supports for the great cornice of the Dome. Done by the Mazière brothers and Guyot. Payment 576 L. (*Comptes,* III, 559–60, 703, 846; IV, 473; Arch. Nat., $O^1 1665^{36}$). Félibien des Avaux, *Invalides,* p. 308.

PARIS, DOME DES INVALIDES

23
Child Angels in the Chapel of Saint-Jérôme

1692–99 Bas-reliefs Stone
In collab. with Le Conte (no. 39), Barois and Granier (no. 29). The angels supported the frames of the four painted panels in the cupola of the Chapel of St.-Jérôme. Payment 2200 L. (*Comptes,* III, 703, 845; IV, 473; Arch. Nat., $O^1 1665^{36}$). Félibien des Avaux, *Invalides,* p. 308. Illustr. under Barois no. 10d(★).

PARIS, DOME DES INVALIDES

24
Work for the Duc d'Orléans

1692
Contract of Jouvenet (no. 60) and Mazière with the Duc d'Orléans, dd. Feb. 1692 (Min. Centr. Arch. Nat., Et. CXIII, file missing). The Deed of Partnership between M. and Jouvenet (cf. Biogr. *supra*) states that the two sculptors worked together for the Duc d'Orléans. Not ident. or disapp.

25
Work on Watches

1694–99
For five years Simon and Philippe M. worked in association with the engraver Jean Darmand Lorphelin, or Lorfelin, in order to "make dials and friezes for watches of different sizes" (Société 16 July 1694, Min. Centr. Arch. Nat., Et. LIII, 111). Lorphelin belonged to a family of medallists. The three artists were to decide between them the designs to be engraved on the dials and to be "insculptés" by the Mazière brothers. The M.'s and Darmand Lorphelin were to share equally the expenses and profits from the sale of the watches. At the end of the 17th c., following the invention of the coiled balance spring, the shape of the watches was changed, often to that of an onion; for the decoration of the dials, the artists took their inspiration from pattern books by artists like Berain, P. Bourdon or J. Bourget (cf. E. Gélis, *L'horlogerie ancienne,* Paris, 1949). Not ident. or disapp.

26
Work for the Hôtel d'Aumont, Paris

1695–96
a. *Mantelpiece*
b. *Two vases* White marble
First contract 16 June 1695 for 1500 L. (Min. Centr. Arch. Nat., Et. LXVIII, deed disapp. from file no. 256), between M. and the Duc d'Aumont, for a mantelpiece and two vases. Replaced 14 July 1696 by a second contract for 2700 L. (Et. LXVIII, 259) for modifications to the decor. of one of the vases, plus payment for the mantelpiece and the other vase, already completed and in position. The modified vase was to

have the same height as the first, and was to be ornamented with a bas-relief after a model by Girardon (no. 92), but Mazière had to add a scene with two figures and a child. M. had purchased the marble for the vases from the King for 701 L. (*Comptes,* III, 1097; Arch. Nat., $O^1 2066^6$, 1695). The two vases are shown in an engr. by Mariette of the garden of the hôtel. Not ident. or disapp.

27 **28**
Bacchante ***Faun***

Before 1697 Two Busts
Purchase suggested to N. Tessin the younger by Cronström in a letter dd. 30 July 1697 (*Corresp. Tessin-Cronström,* p. 176). It is not known whether they were ever bought. Not ident. or disapp.

29
Vase for the Demi-lune des Vents, Marly

1697–98 Marble H: 130
One of the 12 vases after Hardouin-Mansart's design; cf. Barois no. 11★. M.'s vase was similar to the one by Flamen (no. 37). Payment 850 L. (*Comptes,* IV, 189, 337). Not ident. or disapp.

30★
Flora

1699 Term Marble H: 297
Signed on the back: S. MAZIERE F. 1699
After a model by Girardon (no. 64n). Arcis (no. 46) did the full-size model and half completed the marble, M. finished it. Arcis and M. each rec. 1500 L. (Arch. Nat., $O^1 2217$, p. 136; *Comptes,* IV, 963). The term was placed at the Demi-lune d'Apollon in 1702; listed in the 1707 Invent., Arch. Nat., $O^1 1976^A$, fol. 422–3. As rightly noted by Mme. G. Bresc, Flora belonged to a series of four terms illustr. the Seasons, all begun during the years 1686–88 after models by Girardon (nos. 64 l–o). The three other terms of the series were: 1.) Ceres, by Poultier (no. 8), placed, in 1694, in the Allée at the bottom of the Parterre de Latone; 2.) Bacchus, started by Dugoullon, completed by J. Raon (no. 32) and placed, in 1695, at the Demi-lune of the Bassin d'Apollon; 3.) Winter, commissioned in 1686 from Lespingola, who only did the model (no. 16); then, in 1699, the comm. passed, to J. Raon (no. 44). It seems that at that time it was intended to use these terms for the gardens at the Trianon, but the term of Winter, completed after 1707, was finally, in 1722, placed in the Tuileries Gardens, together with the terms of Vertumnus and Pomona by Barois (nos. 3, 4). A term of Ceres (Dumont no. 25 and G. Coustou, no. 64) was comm. as a pendant to Winter. It should be noted that the sheath of Winter is similar to that of the three terms at Versailles, but differs from Barois' terms at the Tuileries.

VERSAILLES, GARDENS



30

31
Group of Children for the Château de Meudon

1699 Model Plaster
One of the four groups placed at the Cascades de l'Artelon in the gardens of Meudon, done by Flamen (no. 43), Hardy (no. 25b), J. Raon (no. 43) and M.



31

(Arch. Nat., O¹1473, p. 142, no. 52). Payment for each group 800 L.; later cast in lead (*Comptes,* IV, 479, 618; V, 538).

Two drawings in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26, p. 96, 97, numbered 132–2040 and 133–2041) have the notes: "Dessein d'un groupe d'enfants posés à Marly par le sieur Mazière"* and "autre dessein idem par le sieur Raon", each repr. a group of three children standing on a pedestal around a palm-tree surmounted by a helmet; M.'s children carry a torch, a club and hold a helmet decorated with ivy-leaves; those by Raon are winged and hold a commander's baton, a bundle of arms, at their feet a quiver full of arrows. Height with plinth: eight *pieds* (260); height of children: 151.



32

However, since there is no mention of these groups either in the Marly *Comptes* or in the *Descriptions,* it seems possible that, contrary to the original intention as noted on the drawings, they were in fact placed at Meudon. Not ident. or disapp.

32*
Pomona

1699 Statue Painted terracotta
Signed: S. MAZIERE 1699
Pomona holds a dish with fruit; at her feet a crouching lion. H.-E. Bolles Fund, accession number 62.981.

BOSTON, MASS., U.S.A., MUSEUM OF FINE ARTS

33
Sculptures for Fleuriau d'Armenonville at Rambouillet

Between 1699–1705
Listed in the "Mémoire des Gros meubles du château de Rambouillet à rembourser par Monseigneur le Comte de Toulouse" when the Comte bought the domaine de Rambouillet from Fleuriau d'Armenonville (publ. by A. Moutié and De Dion in *Mém. et doc. publ. par la Soc. archéol. de Rambouillet,* 1882–3, VII, p. 198–203). But the sale contract for Rambouillet dd. 10 Feb. 1706 (Min. Centr. Arch. Nat., Et. CXIII, 217) has disapp. from the file.

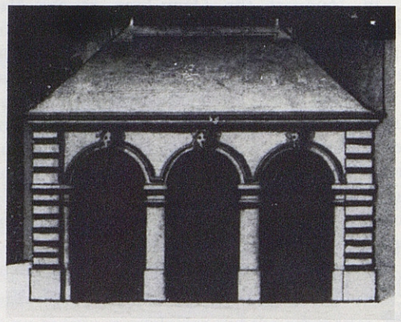
a. *Latona on a rock with her children*
Payment to M., 1000 L.

b. *Two Sphinxes* St.-Leu stone Length: 195
Payment 500 L. Acc. to A. Moutié, *Notice hist. sur Rambouillet,* 1850, p. 74, these sphinxes, placed at the end of the Pièce d'Eau, were still in position in 1850, but very badly damaged.

c. *Four small children holding a medallion*
d. *Three figures cast after antiques*
Payment for c. and d., which were placed below the peristyle, 560 L.
All these sculptures have disappeared.

34
Masks for the Pavillons de la Ramasse, Marly

1700 Stone
Mazière and Dedieu together rec. 250 L. "for six heads with decorated head-dresses which they have made in stone for the surrounding walls of the two pavillons newly built, adjoining the ramasse" (*Comptes,* IV, 652). The "Ramasse" or "Roulette" at Marly was a Russian mountain game where a chariot running on wooden rails rushed down a slope from a platform near the upper part of the Rivière; this game, a favourite with the Dauphin's family, was installed in 1691; in 1699 the small platform from which the chariot set off, was made more attractive. Two pavillons were built, one, a sort of shed to shelter the chariot; the other, a waiting room paved with marble. Both were open to the rear with three arches and to the side with two, all of them decorated with these masks, visible in a watercolour drawing* in Arch. Nat., O¹1471, p. 7. Details of the construction and maintenance of the Ramasse in Arch. Nat., O¹1490 and O¹1474. Destroyed.



34



35



36

35* 36*
Tomb of André Blanchard de Saint-Martin
Tomb of Noël Le Blond

1700–02
cf. A. Gagneur, 'Les Cénotaphes d'André Blanchard de Saint-Martin et de Noël Le Blond au Musée de Pontoise', *Mém. de la Soc. hist. et archéol. de l'arr. de Pontoise et du Vexin,* XLV, 1936, p. 48–55. The two monuments were comm. from M. by the Mayor and aldermen of Pontoise. Marché (contract) dd. 19 Sept. 1700; mandat and quittance 20 July–20 Aug. 1701, 12–13 Dec. 1702 (Arch. Munic., G.G.4). André Blanchard († 16 Feb. 1696) was Governor of the Hôtel des Invalides; Noël Le Blond († 21 Nov. 1697), was Professor of Theology and parish priest of St.-Leu-St.-Gilles. Both were benefactors of the Hospitals and the Collège at Pontoise. The two symmetrical monuments each consist of a pyramid surmounted by a vase; against each of the pyramids, a weeping child is leaning, presenting a medallion portrait of the deceased. Blanchard wears a cuirass; flags and piles of arms accompany the monument. The rectangular epitaph is attached to the sarcophagus, above, a death's head; behind the child, bas-reliefs of palms. Le Blond is presented bareheaded with an open collar; the epitaph, resting on two consoles, fits the shape of the sarcophagus; on the pyramid, crossed bones.

PONTOISE (Val d'Oise), MUSEUM

37
Restoration of Antiques for Marly

1702
Acc. to two drawings* in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26), M. restored the arms of two statues of Senators. The payment is included in an instalment of 4586 L. to M., Dedieu (nos. 40, 51–2), A. Flamen II, J. Desjardins, P. Legros I (no. 70), D. Lefebvre (no. 5), Lepautre (no. 10), Poultier (no. 31), J.-M. Raon (no. 1), J. Tuby (no. 3), Voiriot (*Comptes,* IV, 853).





37

One of the drawings corresponds approximately to one of the two statues of Senators at the top of the Rivière at Marly, descr. in the Invent. of 1722; it was placed beside another Senator restored by J.-M. Raon (no. 1), Arch. Nat., $O^{1}1969^{A}$, fol. 148. Whereabouts unknown.

38
Work on the Cascade at the Grand Trianon

1702–04 Lead
For full illustration and details cf. Garnier no. $6^{(\star)}$. In collab. with a team; payment 7918 L. (*Comptes,* IV, 852, 965, 1072). This Cascade, built to designs by Hardouin-Mansart, was also called the Buffet d'Eau.

VERSAILLES, GARDENS OF THE GRAND TRIANON

39
Vase for the Gardens at Marly

1703 Marble
Pendant to a vase by Granier (no. 34). Payment for each vase 1050 L. (*Comptes,* IV, 963, 1072). Not ident. or disapp.

40
Saint Alipius, for the Dôme des Invalides

1705 Statue Plaster H: 285
Payment 700 L. (*Comptes,* IV, 1176; V, 348). Félibien des Avaux, *Invalides,* p. 308. In one of the three niches in the Chapel of St.-Augustin; in the other niches were statues of St. Augustine by Poultier (no. 30) and of St. Monica by François (no. 21). St. Alipius was the faithful companion of St. Augustine. Sketch* in Coll. De Cotte (Bibl. Nat. Est., Hc 14, 2). Engr.* by Cochin in Pérau, pl. 92. Replaced under Louis XV with a marble statue on the same subject by Caffiéri, also disapp., cf. C. Dreyfus, 'Les statues du Dôme des Invalides au XVIIIème s.', *BSHAF,* 1908, p. 261–312. Destroyed.



40



40

41
Work on the Great Baldachin for the Bains d'Apollon in the Bosquet du Marais, Versailles

1705–07 Lead and tin
Work of a team, payment 16,832 L. (*Comptes,* V, 538). cf. Bourdy no. 6 and *app.* vol. II, p. 423 (Ph. Bertrand). Illustr. under Ph. Bertrand no. 12*. Destroyed.

42
Work at the Grand Trianon

1706 Stucco
M. alone rec. 1068 L., then 8956 L. together with Gaillard, Noël, Prestat and Martin (no. 14), (*Comptes,* V, 15, 16). In 1706 the cornices in the apartments at the Grand Trianon (Galerie, Salon Frais, Cabinet des Glaces) were raised to the same height as those in the King's Apartment and were given a more elegant decoration. cf. F. Kimball, 'La transform. des appartements de Trianon', *GBA,* 1938[I], p. 86 et. seq.

VERSAILLES, GRAND TRIANON

43
Work in the Church of Saint-Roch

1707 Stone
M. signed a receipt for 244 L. made out to the Churchwardens of St.-Roch for all the sculpture (unspecified) done by him in the Church (quittance 4 May 1707, Min. Centr. Arch. Nat., Et. CXVII, 210). In the same month several receipts were signed for the construction of the side-aisle to the right of the choir and of the adjacent chapels, as well as the Sacristy. Today the sculptured decor. still extant is reduced to:

a. Three stone consoles, at the keystones of the arcades of three chapels.

b. A glory of two cherubim and crossed palm-branches, below and above the picture frames, the whole being moulded in gilded stucco after the same model (this decor. is repeated in the chapels of the left side-aisle of the choir).

PARIS, CHURCH OF SAINT-ROCH



44

44–49
WORK AT THE CHAPEL, VERSAILLES PALACE

44*
Adoration and Contemplation

1708 Bas-relief Bonbanc stone L: 194
Two of the 26 seated figures of Virtues above the 13 windows of the Tribune, cf. Ph. Bertrand no. 19. The Virtues by M. are on the north side, above the fifth window. 'Contemplation' points towards heaven with one hand, in the other she holds an open book; 'Adoration', one hand on her heart, holds a censer. Valued at 1600 L., Mém. in Arch. Nat., $O^{1}1784$; *Comptes,* V, 215, 530.

VERSAILLES PALACE, CHAPEL

45*
Allegory of 'Ecce Homo'

1709 Bas-relief Bonbanc stone 195×270
One of the 16 allegorical bas-reliefs evoking the Passion of Christ. cf. Ph. Bertrand no. 22. M.'s relief decorates the spandrel of the first arcade in the nave to the left of the entrance. Descr. and valuation at 1200 L. in Mém., Arch. Nat., $O^{1}1784$; payment in *Comptes,* V, 318, 413, 530. An adolescent angel, seated on clouds, lifts one hand, emphasising the scene "Ecce Homo" below, in the other he holds a bullrush; he is accompanied by two child angels quarrelling over a piece of cloth and by two cherubim heads.

VERSAILLES PALACE, CHAPEL



45



46

46★
Trophy related to 'Ecce Homo'

1709 Bas-relief Bonbanc stone 248×71
On the pillar below the allegorical bas-relief. cf. Ph. Bertrand no. 23. Descr. and valuation at 750 L. in Mém., Arch. Nat., O¹1784; payment, cf. no. 45. Three child angels present a cartouche, suspended by a ribbon, with a bas-relief illustrating the Ecce Homo: Pilate, seated, assisted by a Roman soldier, points out Jesus to the people; in his tied hands Jesus holds a bullrush; around the cartouche are arms, pikes, lances, bucklers, a helmet, a quiver full of arrows and bullrushes.

VERSAILLES PALACE, CHAPEL

47
Ornaments in a Side-aisle

1709 Bas-relief Bonbanc stone
In the vault of one of the bays, each of which is decor. with a large rose in the form of a cul-de-lampe, enclosed in a string-course and with the King's cypher in the four spandrels. Descr. and valuation in Mém., Arch. Nat., O¹1784. Payment 1960 L. (*Comptes,* V, 318, 530). cf. Bourdy no. 9(★).

VERSAILLES PALACE, CHAPEL

48
Angel carrying the Royal Crown

1709 Models in wax and plaster
In collab. with Frémin (no. 24), Ph. Bertrand (no. 21a) and Dumont (no. 1). For one of the culs-de-lampe supporting the Royal Tribune. Valuation at 496 L. and descr. in Mém., Arch. Nat., O¹1784. Not executed.

49
Rose as Cul-de-Lampe and a Cordon

1709 Limestone
In collab. with Frémin, no. 23. For the vault of one of the small chapels of the Tribune. Valuation 875 L.10s. and descr. in Mém., Arch. Nat., O¹1784.

VERSAILLES PALACE, CHAPEL

50★
Companion of Diana

1710–14 Statue Marble H: 195
For bibliogr., see Cayot no. 8. On 1st Aug. 1710 M. and nine other sculptors (cf. Dedieu no. 49) each rec. 200 L. on acc. On 16 Feb. 1716, M. rec. the balance of a total of 3400 L. for this statue, "placed in the garden of Marly during 1714" (*Comptes,* V, 432, 874). The statue was very quickly trsf., together with the 'Companions' by Cayot (no. 8) and Poirier (nos. 45, 46) to the Jardin de l'Infante in the Tuileries (Invent. of 1722, Arch. Nat. O¹1969[A], fol. 205), and from there to Versailles, to the terrace of the Hôtel du Grand Maître, later replaced by the Town Hall (Arch. Nat., O¹2300, fol. 52 v[o] and *Cicerone,* 1810, p. 231–2). They were then dispersed, that by Cayot and one of Poirier's are now in the park of Cliveden, England. Mazière's 'Companion' went to the Stettiner Coll. and was still there in 1932. On 5 Feb. 1943 it was sold in Paris at Drouot. Purchased in 1950 by the Musées Nationaux (Inv. no. RF2702), it now



Detail 50

decorates the staircase of the Hôtel de Rohan in the Arch. Nationales. M.'s sketch★ for this statue (Bibl. Nat. Est., Fb. 26, p. 51, Coll. De Cotte) corresponds to the descr. in the 1722 Invent. and shows that restorations have altered the meaning of this Companion: she held a javelin in her left hand, while with her right she made a gesture to calm the leveret crouching at her feet.

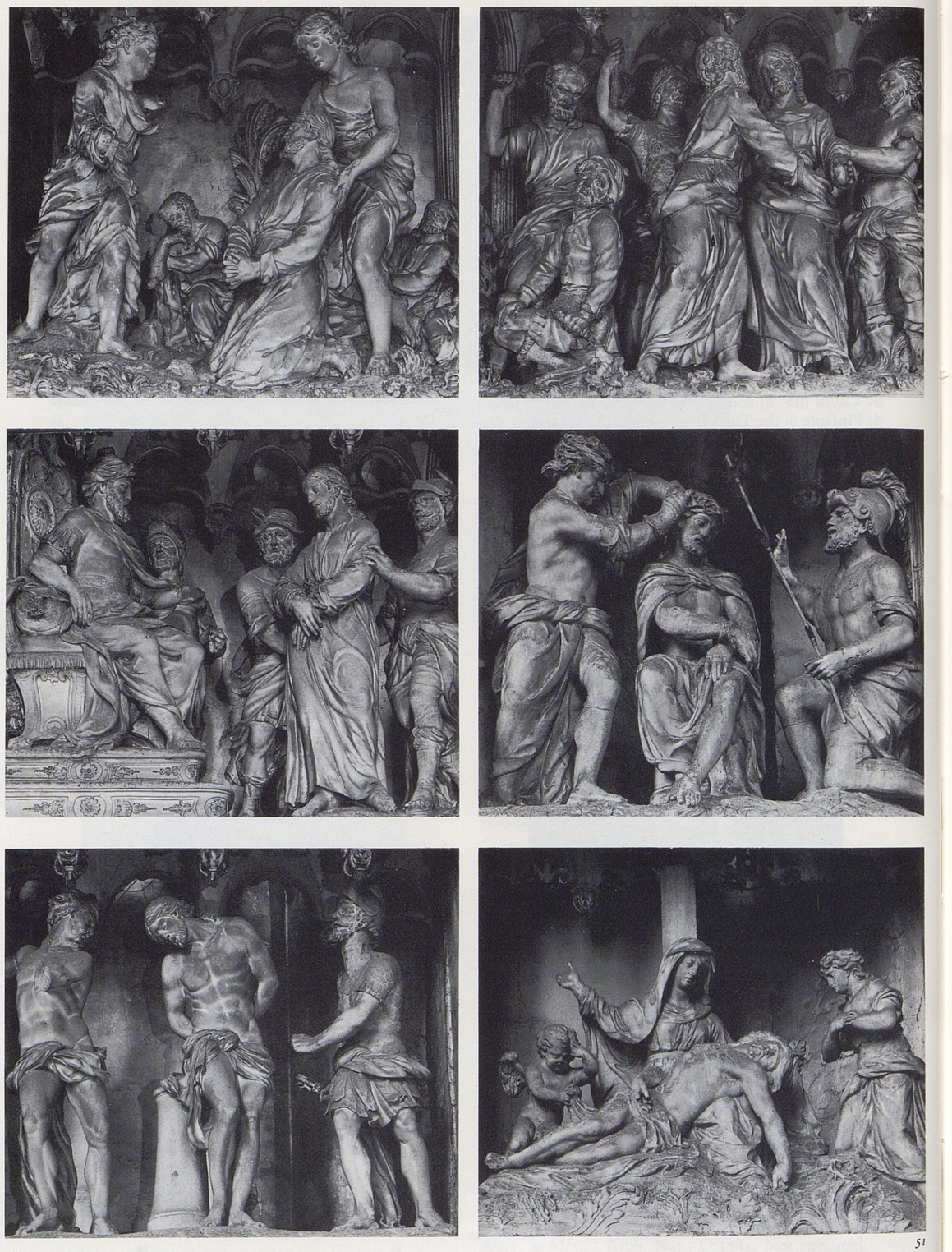
PARIS, 87 RUE VIEILLE-DU-TEMPLE



50



50



51



51f

51
Sculptures for the Choir Enclosure at Chartres Cathedral

1712–16 Seven scenes with several figures High Reliefs H: ca. 130 Tonnerre stone

a.* Christ in the Garden of Olives
b.* The Betrayal by Judas
c.* Jesus before Pilate
d.* The Crown of Thorns
e.* The Flagellation
f.* The Crucifixion
g.* The Descent from the Cross

The chronology of these works is known through the publication of a registre capitulaire (Bibl. Municipale de Chartres, Ms. 1009, nos. 11–12), complemented by other documents. cf. M. Jusselin, 'Introduction à l'étude du tour du choeur de la cathédrale de Chartres', *Bull. de la Soc. Archéol. d'Eure-et-Loir*, 1957–61, XXI, p. 137–53; F. de Mély, 'La cathédrale de Chartres. Les sculpteurs', *RSBAD,* 1890, XIV, p. 523–33. The Chapter of Canons at Chartres had the niches of the choir enclosure decorated with scenes of several figures as illustrations of the Gospels. The project was begun in 1513 by the sculptor J. Soulas, followed in 1610 by Bourdin, then in 1678 by J. Dedieu (no. 23), in 1682–83 by P. Legros I (no. 37) and in 1703 by J. Tuby (no. 5). Mazière was comm. to do the seven last scenes, illustr. the Passion of Christ. In Nov. 1712, M. submitted three figures for the Flagellation scene for 500 L.; the model was accepted in Jan. 1713; the figures were put in position in Aug. 1713, but transferred to another niche in Dec. 1714. M. then proposed to carve The Last Supper, but the niche reserved for it being very large and shallow, he did instead a Crucifixion scene with ten figures: on the left, Christ being raised on the cross by soldiers and on the right, St. John and the Holy women. The model was accepted in Nov. 1713, the figures put in position on 30 July 1714; payment of 2500 L. was made on 5 Nov. 1714. In Sept. 1713, M. undertook, for the next small niche, a Deposition Scene with the Virgin holding the dead Christ on her knees, beside her an adolescent angel; a child angel was added in Nov. 1714; payment for the scene was 600 L. On 1 Aug. 1714, M. presented a model for Jesus before Pilate, which was refused. Then in Sept. 1715, he submitted three models, one for the same scene, the others for the Arrest of Jesus and for the Garden of Olives. In Nov. 1714, M. wanted to sign a contract for the Crown of Thorns, but the model was rejected on 15 Dec. 1714. A new model was accepted; on 16 Nov. 1715 M. signed a receipt for 600 L. for the Crown of Thorns, a scene with three figures. On 30 Sept. 1715 a contract was signed for 2400 L., probably for the scenes of Jesus before Pilate, the Arrest and the Gardens of Olives. In May 1716, M. put the figures into position; they were accepted on 13 June 1716. Some damage has occurred in the scenes of Jesus in the Garden of Olives (the arms of one angel are broken); the Flagellation (left forearm of the flagellator on the left broken off); the Crucifixion (two of the Virgin's fingers broken); the Deposition (the Virgin's hand is broken).

CHARTRES, CATHEDRAL OF NOTRE-DAME

52
Stags' Heads for the Château de Fontainebleau

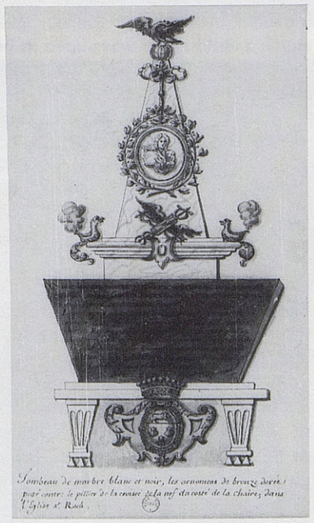
1713
cf. Abbé Guilbert, I, p. 183 and Herbet, *op. cit.* (no. 17), p. 406. In 1715, Vernansal and M. rec. 144 L. "for days employed in making models of stags' heads to be put into the Galerie of the château in 1713" (*Comptes*, V, 823). This Galerie, built by Henri IV in about 1610, was situated on the ground-floor of the building which formed the eastern end of the garden of Diana. The stags' heads were of plaster with genuine antlers. In the middle of the 18th cent., the Galerie was divided into apartments and the heads were stored in the Chapel of the Trinité; a procès-verbal, dated 17 prairial an II (1795), records 48 of them. Since disapp.



53

53
Tomb of Nicolas Mesnager

1715 Marble and bronze
In the nave of the Church of Saint-Roch in Paris, standing against the 6th pillar on the left. Described, dated and attrib. to M. by Piganiol (*Descr.*, 1765, II, p. 424) and in the old *Descriptions* of Paris. N. Mesnager (1652–1714) died on 15 June; he was a rich merchant of Rouen, director of the Compagnie et Domaine d'Occident, the King's plenipotentiary at the Peace of Utrecht. The documents (1st Testament 2 Aug. 1711, Arch. de la Seine, DC^{6}212, fol. 68 r°; another Testament and the Invent.a.d 9 July 1714; the handing over of the legacy and receipt, 13 Aug. 1714; death certificate 25 June 1715 and sale of office 26 June 1715) were lost when the Etude Dutartre XCVI was destroyed by fire. The tomb was comm. by and exec. at the expense of the sister of the deceased, Marie Mesnager (Fondation of 28 Aug. 1714, Min. Centr. Arch. Nat., Et. CXVII, 265). The drawing 4726* in Coll. Gaignières (of which there exists a duplicate, Gaignières 4847, Bibl. Nat. Est., Rés. Pe 11a, fol. 218 and Pe 11b, fol. 87) records the appearance of the monument: above the sarcophagus (black marble) stood a pyramid (white marble); in the centre a medallion (white marble) with the portrait of the deceased, surrounded by a laurel-crown (bronze); at the top an eagle (bronze); at the base of the pyramid two smoking cassolettes on either side of a small trophy composed of an hour-glass and two caducei (bronze). At the base of the monument an escutcheon crowned with the arms of the deceased (marble). Only the medallion* (66×52) was saved during the Revolution and stored by Lenoir in the Mus. des Mon. fr., but without identification (*Arch. Mus. Mon. fr.*, II, 147, 169; III, 263); later in the Musée de Versailles ('Invent. des Mus. Royaux dressé sous Louis Philippe', no. 564). Identified by J.-J. Marquet de Vasselot ('Trois oeuvres inconnues de S. Mazière, J.-J. Caffieri et C.-A. Bridan au Musée de Vers.', *Revue de l'Hist de Vers.*, 1901, p. 198–202), with the help of Mesnager's lost portrait by Rigaud, which was engraved by Simonneau the elder in 1715 and must have served as a model for the sculptor. Mesnager is repr. full-face, half-length, wearing a perruque and a cloak, which leaves visible the cross of the Order of Saint-Michel attached to the button-hole of his dress. The medallion is kept in the store at Versailles (Inv.: MV 6593).



53

VERSAILLES, MUSEUM *(Medallion only)*



54

54
Tomb of Jean Le Camus

1717–19 Marble and bronze
Jean Le Camus, Lieutenant Civil, Maître des Requêtes and Conseiller at the Cour des Aydes, died on 28 Aug. 1710 (Testament 28 July; Invent.a.d. 2 Oct. 1710, Min. Centr. Arch. Nat., Et. LXXXVIII, 334 and CXII, 443bis). Although he had the right of burial at St.-Jean-en-Grève and his family was entitled to a burial vault in the Minimes at the Place Royale, he gave directions to his wife, Marie-Catherine Dujardin, that he should be buried at the Blancs-Manteaux. Right of burial beneath the choir of the church was obtained in 1711 (Fondation of 28 July 1711, Et. LXXXVIII, 395). A first contract for the tomb was exchanged between his widow and Vincent Degouy, sculptor of the Acad. St.-Luc (Devis and Marché 24 Aug. 1712, Et. LXXXVIII, 407). Degouy undertook to exec. the tomb for 7000 L. within 10 months but, for unknown reasons, never completed it. In 1717 his work was valued at 3452 L. A new contract was exchanged with Mazière (Transaction 15 Feb. 1717, Marché 18 March 1717, Et. LXXXVIII, 444–5), who agreed to complete the tomb by the end of 1717 for 6550 L. Compared with the first, the second contract shows only minor changes.

Placed below the first arcade on the right of the choir, the tomb consisted of: a white marble base, with the epitaph engraved on black marble framed by escutcheons bearing the coat-of-arms of the deceased; a white marble pedestal with two Ionic columns and two consoles; the black marble sarcophagus on four lions' feet in gilded bronze; kneeling on a cushion, the figure of Le Camus in white marble wearing a wig and dressed in his great magistrate's robe, his hands joined, his face turned towards the altar; reading from a book held open in front of him by a child angel kneeling on the sarcophagus. These two figures had also been included in the first contract. The arcade was lined with marble, its coffered arch decorated with gilded bronze rosettes. When M. took over, the base, pedestal and lining of the upper part of the arcade had apparently been completed and the marble for the two figures purchased. M. estimated 3000 L. for the figure of Le Camus and 1200 L. for that of the angel, 1100 L. for the sarcophagus and about 1100 L. for the consoles, rosettes, lions' paws, agraffes, palms and cartouches. On 30 Jan. 1719, he signed a receipt for 4050 L., the balance being due for the marble sculpture and unspecified additional items: probably for two trophies composed of attributes of Justice (balance, sceptre, crown, hand of justice) interlaced with palm-branches placed on the side pillars (descr. in Millin, *Antiq. Nat.*, IV, chap. XLVII, p. 8). Millin's very precise descr. is accompanied by an engr.* by Lambert and Blanchard showing only the kneeling statues of the deceased and the angel. The tomb is mentioned in all the *Descriptions* of Paris. In 1791 the statue of Le Camus alone was removed to the Petits Augustins, but as it was damaged, Lenoir kept only the bust,* which was later trsf. to Versailles Museum (*Arch. Mus. Mon. fr.*, II, 34, 189; E. Soulié, *Versailles*, II, p. 396; Inv. MV 2854; H: 59).



54

VERSAILLES, MUSEUM
(Bust of Le Camus only; the rest destroyed)

MELO, Barthélemy de (before 1663–after 1720)

Of Flemish origin (Piganiol, *Vers.-Marly,* 1701, p. 341), from Spanish occupied Brabant (Délib. de la fabrique de St.-Martin à Château-du-Loir, Sarthe, quoted in Chardon, cf. *infra*). No documents have been found about his family nor about his birth and beginnings. There are also gaps in our knowledge of his career. The first works which can be dated were for the Church of Saint-Barthélemy in Paris: in 1683, decoration of the façade (no. 1); in 1684, tomb of the philosopher Clerselier (no. 2) and, probably from the same period, the tomb of the littérateur Michel de Marolles at St.-Sulpice (no. 3), both tombs commissioned by Pierre Cureau de la Chambre, curé of St.-Barthélemy and distinguished man of letters. From 1684–88, Melo worked at Versailles and Trianon. In 1688, he exec. a group for the Church of St.-Martin at Château-du-Loir (Sarthe), commissioned by the famous connoisseur of the arts, Paul Fréart de Chantelou (no. 9), friend of Pierre Cureau de la Chambre. This shows that M. spent his youth in an intellectual and artistic milieu, patronised by connoisseurs who were in close contact with artists like Poussin and Bernini. On 5 July 1689, Melo was received into the Guild of the Acad. Saint-Luc (Arch. Nat., Y 9322, publ. in G. Wildenstein, *Liste des maîtres de l'Acad. St.-Luc,* 1926). In Sept. 1690 Fréart de Chantelou called him again to the Department de Sarthe, to work on the High Altar at Ecommoy (no. 11). There is no document to prove that he carved the group 'Hercules and Antaeus', signed with a monogram, which stands in the park of the Château du Lude, Sarthe (attribution suggested by Chardon, cf. *infra*). From 1693–99, he was employed at the Dôme des Invalides (nos. 12, 13), then in 1707 at the Church of Notre-Dame de Bonne-Nouvelle (no. 14). He never married and seems for a long time to have lived together with the sculptor François Pasquier: in 1687 and 1688, they worked in collab. on capitals at Trianon (no. 8). They also worked together on the altar at Ecommoy in 1690. They lived in the same house in the rue de Bourbon, faubourg St.-Denis, par. St.-Sauveur and made reciprocal gifts of all their possessions (Bail 10 Dec. 1711, Min. Centr. Arch. Nat., Et. XIII, 170; Donation 14 June 1719, Et. XXX, 221; Inform. M. Rambaud. Testaments of Melo and Pasquier 19 June 1719; Bail et Reconnaissance de bail 17 March 1720, Et. III, 842, 847 in Rambaud, II, p. 496). After 1720, all trace of them is lost.

Bibliogr: Ph. Baërt, 'Mémoire sur les sculpteurs et architectes des Pays-Bas', Ms. dated November 1779, publ. by F.-A. de Reiffenberg, *Compte rendu des Séances de la Commission royale d'Histoire,* 1849, XIV, p. 82; H. Chardon, 'Les frères Fréart de Chantelou, *Bull de la Soc. d'agriculture, sciences et arts de la Sarthe,* 1867, XIX, p. 241–3; 'Etudes hist. sur la sculpture dans le Maine. Le St. Martin de Château-du-Loir et d'Ecommoy, l'Hercule et Antée du château du Lude, *ibid.,* 1872, XXII, p. 205 et. sq.; E. Marchal, *La sculpture et les chefs d'oeuvre de l'orfèvrerie belge,* Brussells, 1895; Abbé G.-R. Esnault, *Dict. des artistes manceaux,* 1899, II, p. 179; T.-B., XXIV, 1930, p. 368.



1

1
Sculptures on the Façade of the Church of Saint-Barthélemy, Paris

a. *St. Bartholomew*
b. *St. Catherine*

1683(?) Two statues Probably stone
Descr. and attrib. to M. in the *Descriptions* of Paris, which do not specify the material (Brice, *Descr.,* 1698, II, p. 360; 1725, IV, p. 291 etc.). Saint Barthélemy, the Parish Church of goldsmiths and jewellers, was a medieval church in the Cité, opposite the Palais de Justice. On 14 Sept. 1682, it was decided that the work of restoring and modernising the façade should be undertaken by the masonry contractor G. Laisné; contract for the door signed with the woodworker Pierre Vedeau on 21 Jan. 1683 (Min. Centr. Arch. Nat., Et. XCVII, 61, 62; Melo's commission probably dates from the same time.

In 1740, the façade was restored and Melo's two statues were repainted white (Piganiol, *Descr.,* 1765, I, p. 462). They stood in two niches in the façade on either side, above the side entrances; they appear thus in an engr.★ by J.-A. Delettre from the second half of the 18th c. (Bibl. Nat. Est., Va 225, 1). The statues disapp. when the church was demolished in 1791.



2

2
Tomb of Claude Clerselier

1684 Marble
In the Chapel of Ste.-Catherine in the Church of St.-Barthélemy. The tomb is attrib. to M. in the *Descriptions* of Paris. Brice (*Descr.,* 1725, IV, p. 286–8) gives a precise descr.; the texts of the epitaphs show that the tomb was comm. by Pierre Cureau de la Chambre, curé of the church; in his ed. of 1755 (IV, p. 287), Brice adds that Le Brun had supplied the design for the tomb, but this has not been proved. The philosopher and academician Claude Clerselier, friend of Descartes, died on 13 April 1684. In his Invent.a.d. of 10 January 1685 (Min. Centr. Arch. Nat., Et. XXXIX, 159), it is stated that the epitaph of the deceased had already been paid for and placed in the church. A drawing★ in the Musée Carnavalet (cf. F. Boucher, 'Quelques Mon. funéraires disparus', *AAF,* XXII, p. 200) records the appearance of the monument: it consisted of a standing figure of Religion, pointing at an engraved stele and holding a vase; at her feet, a small genie, surrounded by lunettes, mathematical instruments and a sphere, holds up a skull. The epitaph below the cornice was engr. on a tablet decor. with a garland. The monument disapp. when the church was demolished in 1791. Destroyed.

3
Tomb of Michel de Marolles

ca. 1684 Marble
In the Church of Saint-Sulpice, attached to a pillar in the northern side-aisle. Attrib. to M. in the *Descriptions* of Paris. Descr. by Piganiol (*Descr.,* 1765, VII, 343).



3

Michel de Marolles, abbé of Villeloin, man of letters, had collected about 120,000 prints which the King bought in 1667 and which constituted the foundation of the future Cabinet des Estampes in the Bibl. Nat. He died in 1681. His executor was a close friend, the abbé Pierre Cureau de la Chambre (Testament 11 Feb. 1681, Invent.a.d. 24 April 1681, Min. Centr. Arch. Nat., Et. VI, 569, 570), who comm. the tomb from Melo. A drawing★ in the Coll. Gaignières (Bibl. Nat. Est., G.4675) records its appearance: on a black marble cornice, a white marble medallion with the portrait bust of the abbé de Marolles among books and a cross, between a mitre and a weeping genie holding a reversed torch. Below, on a white marble slab, the engraved epitaph. Only the medallion★ (71×58) was saved during the Revolution and kept in the Mus. des Mon. fr. (*Arch. Mus. Mon. fr.,* III, 207–8); it is in the reserve collection of the Louvre (Inv.L.P.556).

PARIS, LOUVRE *(Medallion only)*



3



4



5

4*
Mercury

1684–85 Statue Marble H: ca. 225
Copied after the cast sent from the Magasin des Antiques by order of Louvois on 30 Jan. 1684 (Arch. Nat., $O^{1}1964^{3}$); this cast had been made from a bronze statue of Mercury in the Coll. Farnese in Rome, which is a modern replica of an antique marble statue of Mercury, now in the Uffizi in Florence (cf. Haskell & Penny, p. 226–7). Payments of 900 L. and 600 L. on account in 1684 and 85; final payment together with other works in 1695 (*Comptes,* II, 439, 628; III, 1079, 1128); the statue had been valued on 15 August 1692 at 3000 L. (Arch. Nat., $O^{1}1964^{4}$). It was placed on the south ramp of the Parterre de Latone. The young god, nude, wearing his winged cap, leans on an ivy-covered tree-trunk, looking at his caduceus (partially broken). Engr. by Thomassin, *Vers.,* p. 50.

VERSAILLES, GARDENS

5*
Pittacus

1685–88 Term Marble H: ca. 290
After Mignard's design. For the face, M. copied a plaster head repr. the Roman general Pescennius, drawn from the Magasin des Antiques by order of Louvois on 29 Dec. 1685 (Arch. Nat., $O^{1}1964^{3}$). Payments on account of 1000 L., 200 L. and 400 L. in 1686–88; final payment in 1695 together with other work (*Comptes,* II, 994, 1181; III, 100, 1079, 1128). The term had been valued on 15 August 1692 at 3000 L. (Arch. Nat. $O^{1}1964^{4}$). The *Comptes* list it under the name of Pittacus, one of the seven Greek Sages. But Piganiol (*Vers.-Marly,* 1701, p. 94) descr. it as Apollonius, teacher of Marcus Aurelius. It stands at the Rond-point des Philosophes, or des Sénateurs.

VERSAILLES, GARDENS

6
Vase for the Allée Royale

1687 Marble H: 200 without base
cf. Hardy no. 14. Similar to a vase by Drouilly (no. 24 and *app.* vol. II, p. 434*). Payments on account 600 L. and 500 L. in 1687–88; final payment in 1695 together with other work (*Comptes,* II, 1181; III, 100, 1079, 1128). Valued on 15 Aug. 1692 at 1400 L. (Arch. Nat., $O^{1}1964^{4}$). Exec. after Hardouin-Mansart's design, it was first placed on the south side of the Allée Royale, opposite the vase by Drouilly; the two vases were trsf. between 1701–07 to the Ile Royale where they have remained. Their upper parts are decor. with an ivy-branch and a cordon with eggs and rosettes; the lower part is fluted, with fleurons inside.

VERSAILLES, GARDENS



9

7
Work at the Allée d'Eau

1687–88
Payment 600 L. (*Comptes,* II, 1181; III, 100). When the lead groups of children for the Allée d'Eau were replaced by bronze copies cast by Varin and Langlois (cf. Legros I no. 4), M. worked on re-shaping the models in clay and wax for casting seven of them.

VERSAILLES, GARDENS

8
Four Ionic Capitals

1687–88 Marble
In collab. with Pasquier. Payment 746 L. for two square pilaster capitals and two corner capitals (*Comptes,* II, 1181; III, 100). Illustr. under André no. 11(*).

VERSAILLES, GRAND TRIANON

9*
Saint Martin and the Beggar

ca. 1688 Group Plaster H: 220
cf. Chardon (Bibliogr. p. 130). This group was comm. by Paul Fréart de Chantelou, governor of Château-du-Loir, seigneur of Ecommoy and of Fontenailles, for his Parish Church of St.-Martin at Château-du-Loir, Sarthe. The name of the sculptor, Melo, is shown in the Register of the Church of St.-Martin (quoted by Chardon). The group was to be placed above the High Altar, donated by Paul Fréart and his wife Françoise Mariette before 1678, probably ca. 1665; in that year, Paul Fréart established a "Confrérie du Saint-Sacrement" in St.-Martin; in the contract of 1 March 1665 he stated that he had already built the High Altar at St.-Guingalois (Arch. Départ. Sarthe, G 796, dossier 12); in his testament of 2 Nov. 1678 (deposited on 10 March 1695, Min. Centr. Arch. Nat., Et. XI, 335), he expressed the wish to be buried in front of the High Altar at St.-Martin. It is unlikely that Melo also carved the other sculptures on the altar at Saint-Martin, considering its early date.



Detail 9

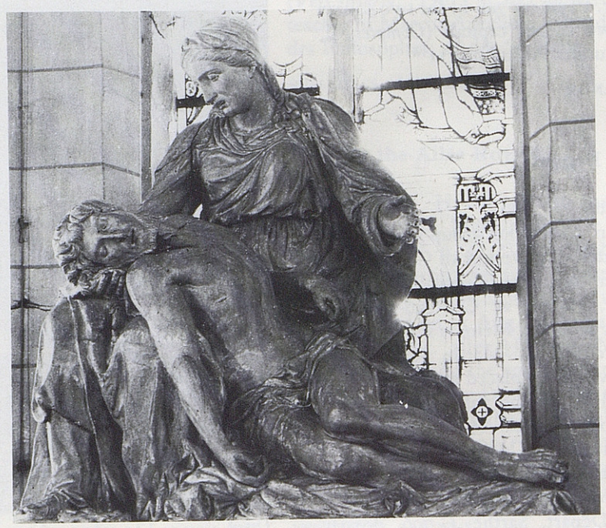
Only after long negotiation did Fréart de Chantelou receive permission from the Vicar-general of the Bishop of Le Mans to mount the group of St. Martin above the High Altar. Finally, on 10 Nov. 1688, the group was solemnly blessed by the Vicar-general in the desired position, supported by Corinthian columns (Arch. Départ. Sarthe, GG 1591–1798). The group is composed of St. Martin, repr. as a soldier wearing cuirasse and helmet, mounted on a horse; he uses his sword (broken) to cut off a fold of his cloak, to give it to a beggar. When the Church of St.-Martin was demolished in 1810, the group was first placed in the Hospital, then abandoned in a garden. The curé of the Church of St.-Guingalois at Château-du-Loir rescued it soon afterwards and had it restored by the sculptor Pecquet. The figure of the beggar was reputed to have been lost, the beggar now in the group must therefore be modern.

CHÂTEAU-DU-LOIR (Sarthe), CHURCH OF SAINT-GUINGALOIS

10*
Pietà

ca. 1688 (?) Group Plaster 180×200
The Pietà stands at the back of the choir of the Church of St.-Guingalois. No document concerning its origin has been found. It transposes into sculpture the Pietà painted by Annibale Carracci (formerly in the Palazzo Farnese, Rome; now in the Pinacoteca Nationale, Naples), which Fréart de Chantelou, an admirer of the Carraccis, had copied by the painter Lemaire in 1643 (Lemaire's copy, mentioned in the Invent. after Paul Fréart's marriage on 28 Sept. 1657, Min. Centr. Arch. Nat., Et. LXXIII, 94, is in the Church of St.-Benoît at Le Mans). It is likely that Fréart commissioned this group also from Melo—and nothing in the style of the work contradicts this attribution—perhaps as a decoration for the High Altar in the Church of St.-Guingalois, which, together with his wife Françoise Mariette, he had dedicated between 1662–65. It should be mentioned that Françoise Mariette, in her Testament of 5 March 1678 (dep. on 21 Sept. 1690, Min. Centr. Arch. Nat., Et. XXVIII, 12) expressed the wish that her husband should dedicate yet another altar, this time in the Church of the Benedictines at Château-du-Loir, where one of her sisters was a nun; it is not known whether this wish was carried out, nor whether Melo worked there.

CHÂTEAU-DU-LOIR (Sarthe), CHURCH OF SAINT-GUINGALOIS



10

11
Sculptures for the High Altar of the Church at Ecommoy

1690
a. *St. Stephen* Bas-relief H: ca 275
b. *St. Paul* Statue
c. *St. Frances* Statue
d.* St. Martin and the Beggar
Group Stone Life-size
cf. Chardon (Bibliogr. p. 130). It was again Paul Fréart de Chantelou, seigneur of Ecommoy and Fontenailles, who comm. the High Altar of the Church at Ecommoy with its carved decoration. The 'Mémoire de la Dépense' (Arch. du chât. de Fontenailles) shows that the architectural part of the altar was exec. by the sculptor Mongendre, a native of Le Mans, and was similar to the altar at Château-du-Loir. The sculpture was entrusted to M. and Pasquier, who arrived at Ecommoy on



11d

24 Sept. 1690 to work on the bas-relief of St. Stephen for the retable of the altar. They also put in position the statues of St. Martin, St. Paul and St. Frances which they had probably already carved in Paris. The two sculptors who were paid 300 L., remained at Ecommoy until 1 April 1691. The statues of St. Paul and St. Frances, patron saints of Mr. and Mme. de Chantelou, stood on either side of the retable in shallow niches. At the top stood the equestrian group of St. Martin, which repeated, with some variants and in reverse, the composition at Château-du-Loir. The altar was dismantled in 1793; only the group of St. Martin was preserved. In this version the beggar asking for alms is seated.

ECOMMOY (Sarthe), PARISH CHURCH

12
Decorative Sculpture in the Vault of the Chapel of Saint-Augustin, Invalides

1693–96 Stone
Coyzevox (no. 57(*)), Joly (no. 9), M. and J.-B. Tuby (no. 75) carved the frames for the four paintings in the vault, with a shell at the top and, underneath, garlands held by child angels. Total payment 2200 L. (*Comptes*, III, 843; IV, 331, 471; Arch. Nat., $O^{1}1665^{32, 69}$).

PARIS, DOME DES INVALIDES

13
Angel holding a Tabernacle, Invalides

1693–99 Bas-relief Stone
This bas-relief belonged to an earlier project; the cupola of the Invalides was to be divided into 12 panels, each with a large carved angel, cf. N. Coustou no. 11b. Arch. Nat., $O^{1}1665^{32, 36, 38}$. Payment 1000 L. (*Comptes*, III, 846; IV, 330, 471; V, 349). In 1699 the carving was removed and, in 1702, replaced by a painted decoration. Destroyed.

14
High Altar of the Church of Notre-Dame de Bonne-Nouvelle, Paris

1707 Wood
The church stood in the rue de Bonne-Nouvelle near to the porte Saint-Denis and to the house where Melo lived. It replaced a 16th c. chapel; the foundation stone was laid in 1624. In 1707, the Cardinal de Noailles authorised the building of a new and more important High Altar. Specification and contract were exchanged with M. on 5 April 1707 for 1200 L. paid in cash (Min. Centr. Arch. Nat., Et. XX, 426; Inform. M. Rambaud). The sculptor undertook to follow the model which had been provided: on the retable an Annunciation in bas-relief, above it a pyx. Brice (*Descr.*, 1721, II, 46), without mentioning Melo, notes this "wooden altar, built recently to an agreeable design and rather well conceived". The church was destroyed at the beginning of the 19th c. and replaced by a new one in 1823. Destroyed.

15
Louis XIV

1719 Bust Marble
For the Hôtel des Invalides. Bust in white marble on a base in Rance marble. Payment 500 L. (Arch. Guerre, Fonds Invalides, carton 23). Not ident. or disapp.

MONIER, or MOSNIER, Michel (?–1686)
For family tree, see endpapers

Born at Blois. Eldest son of the painter Jean Mosnier (1600–56); brother of the painters Pierre (1641–1703) and Jacques Mosnier. His sister Marie was the wife of the painter Jean-Baptiste Monnoyer (1636–99), father-in-law of the sculptor J.-L. Lemoyne (cf. the Lemoyne family tree, front endpapers, vol. II). Michel M. obtained, on 26 March 1671, a sixth prize at the Académie (no. 1), and, on 2 June 1672, another prize which gave him the right to study at the Acad. in Rome as a pensionnaire; there he met, among a number of others, the sculptor Carlier. After his return to Paris in 1682, employed at the Bâtiments du Roi until his death; often collaborated with Carlier (cf. Invent.a.d., see below). Lived in the rue Joquelet, par. St.-Eustache. On 16 July 1686, married Catherine Robillard at Blois; they had no children. He died in the same year on 24 December, leaving his estate to his brothers and nephews (Apposition des Scellés 24 Dec. 1686, Arch. Nat., Y 13331, publ. by J. Guiffrey in *NAAF,* 1883, p. 74; Invent.a.d., 30 Dec. 1686, Min. Centr. Arch. Nat., Et. LXIX, 458).

Bibliogr:
Herluison, *Artistes Orléannais,* 1863, p. 41; A. Castan, *RSBAD,* 1889, p. 91, 100; T.-B., XXV, 1931, p. 66.

1
The King giving Peace to Europe

1669–71 Bas-relief
Subject of a competition held at the Académie from 1669 onwards, in which Monier, on 28 March 1671, won a sixth grand prix; the other prizes were awarded to painters (*P-V.,* I, 358; A. Duvivier, *AAF,* X, 1857–58, p. 276; Guiffrey, *Liste des Pensionnaires; Comptes,* I, 548). Probably destroyed.

2
Mercury

1672 Model Clay H: ca. 220
Quoted in the Invent. of the Acad. de France in Rome drawn up in 1673, publ. by A. Castan, *RSBAD,* 1889, p. 109. Not ident. or disapp.

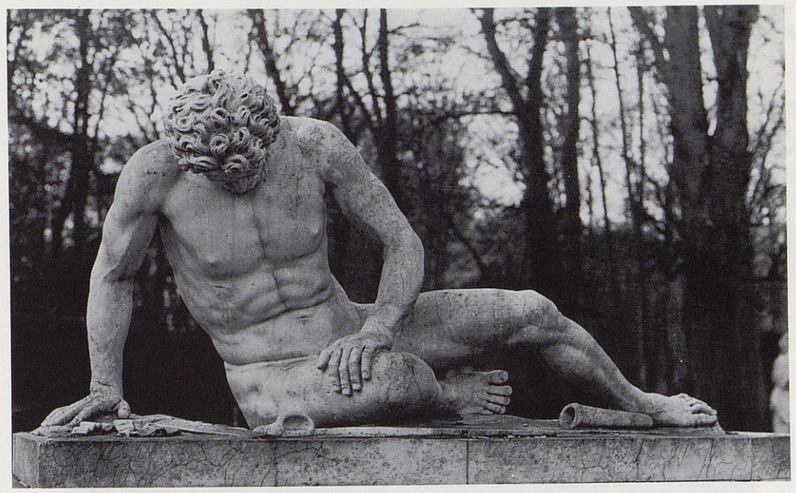
3*
The Toilet of the Bride

Between 1672–81 Bas-relief Marble 87.9×69.9
Free copy of an antique relief which was in the Coll. Albani then in the Palazzo della Valle, Rome. Listed in the Invent. of the Acad. de France in Rome dd. 6 Dec. 1684, where it is described as 'repr. a young bride whose shoes are being removed' and 'whose feet somebody is washing' (publ. in *Corr. Dir. Acad. Fr. à Rome,* I, 131; A. Castan, *RSBAD,* 1889, p. 97). Sent to France. cf. E. Michon, 'Notes sur quelques monuments du département des Antiquités grecques et romaines au Musée du Louvre', *Mém. Soc. nat. Antiquaires de France,* 58 (1899), p. 92–94, who traced the relief in the Louvre Museum. Listed in an inventory dd. 1793, no. 8; in 1825 in the *Second Supplément à la descr. des antiques du musée royal,* no. 1825; in 1841 in Clarac, *Musée de Sculpture,* II[2], p. 768. In 1898 claimed by the Département des Sculptures du Moyen-Age, de la Renaissance et des Temps Modernes du Louvre. But kept up to now in the Département des Antiquités grecques et romaines (Inv. MR 763).

PARIS, LOUVRE



3



4

4*
The Dying Gladiator

Between 1672–81 Statue Marble H: 95
Copied at Rome after the antique in the Capitoline Museum (cf. Haskell & Penny, p. 224–5). Listed in the Invent. of the Acad. de France in Rome dd. 6 Dec. 1684 (cf. *supra*). Sent to France and placed in the gardens at Versailles at the bottom of the South ramp of the Parterre de Latone. Engr. by Thomassin, *Vers.,* p. 42. Piganiol, *Vers.-Marly,* 1764, II, p. 84–5. The Gladiator, fallen in battle, supports himself on his left arm; he is dying of wounds and exhaustion.

VERSAILLES, GARDENS

5
Enslaved Queen

Between 1675–79 Model Terracotta
cf. Cornu no. 3. Part of the maquette for an allegorical monument to the Glory of Louis XIV conceived by Errard and exec. by the pupils of the Acad. de France in Rome, among them Cornu (no. 3), Flamen (no. 4), Hurtrelle (no. 2), Le Comte (no. 3) and M. The monument was never exec. in marble. Model probably destroyed.

6
Work at the Bassin sous le Dragon, Versailles

1682–83
a. Two vases Lead H: 150
b. Two masks Lead
c. *Model for two tritons* Plaster
Together with Carlier (no. 3 and *app.,* vol. II, p. 425. M.'s Invent.a.d. see Biogr.). Payment on acc. 200 L. (*Comptes,* II, 278). For the planned decoration for this wall, cf. Hardy no. 7.
Destroyed.

7
Le Point du Jour (Daybreak) for Marly

1683 Group Stucco
One of the 16 groups for the terrace of the Pavillon Royal, cf. B. Massou no. 39b. M. began this group and rec. 400 L. (*Comptes,* II, 367); it was completed by B. Massou. Destroyed in 1685.

8
Venus de Medici

1684–86 Statue Marble H: ca. 210
Copy after a plaster cast sent from the Magasin des Antiques by order of Louvois on 16 Feb. 1684 (Arch. Nat., O[1] 1964[3]). This cast had been taken from the original antique marble, which is in the Uffizi (Tribuna) in Florence (cf. Haskell & Penny, p. 325–8). M. rec. three instalms. of 900 L., 900 L. and 500 L. The statue, almost finished at his death, was completed by Frémery (no. 5(★)), who rec. a further 300 L. (*Comptes,* II, 440, 626, 993, 1175; M.'s Invent.a.d. see Biogr.). Placed in the Gardens at Versailles, on the North side of the Allée Royale. The same antique was also copied in marble by Carlier (no. 8), Clérion (no. 1), and by Joly (no. 3) under the supervision of Coyzevox (no. 34); cast in bronze by the Kellers.

VERSAILLES, GARDENS

9
Models for the Parterre d'Eau at Versailles

1685
a. *Group of children* Clay
Payment on acc. 200 L. (*Comptes,* II, 626). This model is descr. in M.'s Invent.a.d. (see Biogr.): "a group of three children with garlands of flowers, in clay, to be cast in bronze". Intended to decorate a corner of one of the two Bassins of the Parterre d'Eau, but the small amount paid suggests that the model was never completed, as payment for such models was usually 1000 L. On these eight groups of children for the Parterre d'Eau, cf. Granier no. 16. Probably destroyed.
b. *Other groups for the Bassin de Vénus*
Payment on acc. 200 L. (*Comptes,* II, 626). These groups were to decorate the Bassin de Vénus, but the project was not carried out, cf. Le Conte no. 26a. Destroyed.

10
Work at the Colonnade, Versailles

1685–6 Marble
a. Four lengths of guilloche
Payment 640 L. (*Comptes,* II, 626, 993).
b. Two pedestals for basins
Begun by M. who rec. 600 L.; completed by Carlier (no. 10), who rec. 200 L. (*Comptes,* II, 993; Invent.a.d. cf. Biogr.). Illustr. cf. Cornu no. 17(★).

VERSAILLES, GARDENS

11
La Paix des Grecs

1685–88 Group Marble H: ca. 200
Exec. by M. and Carlier (no. 9(★)) from casts sent from the Magasin des Antiques by order of Louvois on 26 April 1686 (Arch. Nat., O^1 1964^3); these casts had been made from an antique group at the Palazzo Ludovisi (today in the Museo Nazionale Romano, or delle Terme, Rome). The title of this group has often changed; at the time this copy was made the subject was supposed to be: 'La Paix des Grecs' (cf. Haskell & Penny, 1981, p. 288). This comm. had first been entrusted to B. Massou (no. 44). Carlier and M. rec. 1700 L. and 800 L., then Carlier alone rec. 900 L. and the balance in 1694 (*Comptes,* II, 626, 993; III, 93, 948; Invent.a.d., see Biogr.). For the iconographical documents and the location, cf. Carlier no. 9★. Today the group is in the demi-lune at the top of the Allée Royale.

VERSAILLES, GARDENS

NOURRISSON, Eustache (1654–1706)

Born in Paris. Son of René Nourrisson, maître peintre ordinaire des Bâtiments du Roi and of Anne Du Chastel (Bibl. Nat. Ms., Fichier Laborde 12162, 51034; Jal, p. 921). Apprenticed to Laurent Magnier, who was his godfather (acc. to Nourrisson's marriage contract, cf. infra). He seems also to have been a pupil of Girardon (Dezallier, *Vie,* II, p. 232). On 6 Feb. 1698, he married Catherine Coulon with whom he had already had a son, Eustache, born on 20 Jan. 1688. Among the witnesses at the marriage were L. Magnier and the painter Claude Huillot (Min. Centr. Arch. Nat., Et. XXXVIII, 29). In the contract Nourrisson is described only as 'sculptor'. He then lived in the rue de l'Echelle, par. St.-Roch, where he was still living in 1700. His activities remain unknown until 1697, when he was employed at Marly, to put into position an antique statue of Diana (payment 32 L., *Comptes,* IV, 190). In the Bâtiments du Roi he never worked alone, but always as a member of various teams engaged on ornamental decoration. However, in 1700 he presented himself to the Académie and was agréé, but as he did not execute his reception piece in marble (no. 2), he never became an Academician. He collaborated with Le Lorrain on the tomb of Girardon and Catherine Duchemin, but death prevented him from completing the work (no. 5). He died at Marly on 29 July 1706; his death certificate, registered at the Mairie in Marly (publ. by C. Piton, *Marly-le-Roi,* 1904, p. 372) gives his regular domicile as Paris, rue de Bourbon, par. St.-Laurent. His son Eustache also became a sculptor; after some work in the Chapel at Versailles, he studied in 1711/12 at the Académie de France in Rome.



3

1
Cabinet

1700
Made for Laurent Danet, lieutenant de la Fauconnerie, for 600 L. (Promesse of 18 May 1700, Min. Centr. Arch. Nat., Et. CXVIII, 222, publ. by Rambaud, I, p. 292). N. also supplied the models and the bronze ornaments. Not ident. or disapp.

2
Neptune, Sea-horses and Tritons

1700 Model
Theme for N's reception piece at the Académie. On 30 July 1700, his candidature having been 'agréée', Girardon, the Director of the Acad., gave him as subject: 'Neptune with sea-horses and tritons, commanding the winds'. On 4 Sept., N. presented several wax models, one of which was selected; on 27 Nov. 1700, his large model was accepted and he was given a year in which to execute it in marble. This, for unknown reasons, he never did (*P-V,* III, 298, 301, 304). In Girardon's Galerie was a bronze group illustr. the same theme (engr. in the *Galerie,* pl. VI, 24), which also appears in his Invent.a.d., but seems to have come from Richelieu's Collection (cf. F. Souchal, 'L'Inventaire a.d. de Girardon', *GBA,* 1973^2, p. 64–5). N's model was probably destroyed.

3(★)
Four Zephyrs

1701 Half-relief Gilded wood
In the King's Chamber. Carved by N. Guyot, Armand and Jullien who rec. 400 L. (*Comptes,* IV, 709). In 1701, the former Salon du Roi became the Chambre du Roi. Its decoration was then transformed (cf. N. Coustou no. 27). The chimneypiece attached to the south wall was moved to the north wall; there it was surmounted by a large mirror, with a curved frame which supported a decoration consisting of a central cassolette with two zephyrs on a mosaic background, holding festoons of flowers. This decoration was repeated on the south wall on a sham chimneypiece. Descr. in Piganiol, *Vers.-Marly* 1707, p. 125.

VERSAILLES, PALACE

4
Work on the small Baldachins for the Bains d'Apollon in the Bosquet du Marais, Versailles

1705 Lead
cf. P. Bertrand no. 12 and *app.* Vol. II, p. 423. Work of a team; payment 16302 L. (*Comptes,* V, 538). The small baldachins protected the groups of Sun-horses by the Marsy brothers (no. 18) and Guérin.

5
Work on the Tomb of François Girardon and Catherine Duchemin

1703–06 Marble
cf. Girardon no. 96, Le Lorrain no. 15. It was intended for the Church of St.-Landry in Paris. Design and models by Girardon, who made a contract with Le Lorrain and N. on 12 June 1703 (Min. Centr. Arch. Nat., Et. XCVI, 186). N. was to carve the dead Christ and the two flying child angels next to Christ, but his death on 29 July 1706 interrupted the work and Le Lorrain finished the half-completed Christ. The two child angels next to Christ had been finished with the help of F.-B. Massou (no. 5; Expertise 12 Oct. 1706, Arch. Nat., Z^{1J}483).

PARIS, CHURCH OF SAINTE-MARGUERITE

6
Work at the Invalides

1706
Félibien des Avaux (*Invalides,* p. 310) stated that Nourrisson worked:
a. *On the carvings on the columns of the baldachin*
b. On the carvings on the great wooden door and that he died immediately after having completed the work during August 1706. N.'s name does not appear among the team which did the sculpture on the baldachin (cf. G. Coustou no. 6), but in 1709 there is a payment of 7365 L. towards a total of 17,365 L. to Armand, Monthéan, Nourrisson, Rousseau and Bourdict for "works of sculpture in wood, stone, lead and marble that they have done at the said church" (*Comptes,* V, 347) which may be connected with these decorations. About the sculptures on the door cf. Bourdict no. 4(★).

PARIS, DOME DES INVALIDES

POIRIER, Claude (1656–1729)

Born in Paris in 1656, son of André Poirier, tailor in Paris and of Marie Siné. On 14 May 1684, he married Catherine Alliot, daughter of a surgeon at Le Mans; witness was his second cousin, the sculptor Antoine Guyot (Arch. Nat., Y 278, fol. 70v°). Nothing is known about the beginning of his career. He worked in Girardon's studio (no. 1); in 1689, Girardon paid him by the day to repair the wax and plaster models of Daybreak by P. Legros I (no. 50) in preparation for the casting in bronze by the Kellers (*Comptes,* III, 289). After some work at the Invalides, Poirier presented himself to the Académie on 31 May 1698 after having exhibited several models and was made an Academician in 1703 (no. 4; *P-V,* III, 233–4, 362). His career was mainly divided between Marly, Versailles, Trianon and the Invalides. For the Chapel at Versailles he often received commissions similar to those given to G. Coustou I (nos. 23–6, 28, 32–4). On 5 June 1700, he transported to the Château of Pontchartrain a group of three figures representing Time abducting Orithyia and crushing a woman with a double-headed Janus face (Arch. Nat., O^1 1795); drawing of this group in the Coll. De Cotte (Bibl. Nat. Est., Fb 26, 19). On 28 Sept. 1715, he was elected Asst. Prof. at the Acad. but on 3 July 1717, he requested permission from the Acad. to go to the provinces (*P-V,* IV, 212, 249, 277, 293, 329, 389); he and his wife settled in Auxerre (Yonne) and lived in the par. St.-Eusèbe where he did some sculpture (no. 47). On 3 March 1725 he sent to the Acad. his final resignation as Asst. Prof. (*P-V,* IV, 392–4; V, 2, 20, 38, 40). He probably never had any children since, in 1718, he gave to Elisabeth Barbu, on the occasion of her marriage to Jean-Pierre Ramillon, a dowry of 10,000 L., because of the great affection in which he and his wife held the said demoiselle (marriage contract 25 April 1718, before the notary J.-G. Deschamps at Auxerre; cf. H. Forestier, *Extraits analytiques des minutes déposées aux Archives de l'Yonne par Mr. André Guimard,* Auxerre, 1954, p. 175); Jean-Pierre Ramillon, avocat au Parlement, lived at Varzy (Nièvre), 60km. south of Auxerre; Poirier's ties with the family must have remained close, because it was at Varzy that he died on 11 Oct. 1729. He was buried in the parish church of Saint-Pierre at Varzy (death certificate entered in the Registres d'Etat Civil of the Commune of Varzy, publ. by Lami, p. 406–7 and by E. Boisseau, *Varzy, Nièvre, son histoire, ses monuments, ses célébrités,* Paris, 1905. Boisseau suggested that in this church Poirier may have carved the painted plaster decorations in the choir and those in stone on the High Altar).

Poirier's death was notified to the Acad. by Ramillon, who described Poirier as his "father-in-law" (*P-V,* V, 65); had Poirier perhaps adopted Elisabeth Barbu?

Bibliogr: T.-B., XXVII, 1933, p. 196.



Plastercast *4*

1
Work on the Model of the Equestrian Statue of Louis XIV for the Place Vendôme (or Louis-le-Grand), Paris

1688
Poirier rec. 150 L.; Martin (no. 6) rec. two payments of 300 L. for working on this model under the direction of Girardon (no. 65). *Comptes,* II, 1181; III, 196. Destroyed.

2
Sculpture in the Vault of the Chapel of Saint-Grégoire, Invalides

1692–96 Stone
In collab. with N. Coustou (no. 11a(★)), Hardy (no. 21) and Poultier (no. 21). This decoration in the four panels of the vault consisted of: (1) eight child angels holding festoons and supporting the frames of the four pictures; (2) the frames of the pictures; (3) a shell with acanthus leaves above the pictures; (4) a buckler with palms and laurels on the "tables d'attente". Total payment to the four sculptors: 2200 L. (*Comptes,* III, 704, 845; IV, 473; Arch. Nat., O^1 $1665^{32, 36, 69}$; Félibien des Avaux, *Invalides,* p. 299).

PARIS, DOME DES INVALIDES

3
Decorative Sculpture above Twelve Windows, for the Invalides

1698 Stone
Payments of 150 L., then 336 L. to a team consisting of Poirier, P. Varin, Rousseau and Dauphin de Sainte-Marie (*Comptes,* IV, 469). A console with two festoons of laurels surmounted each window in the drum of the cupola. This decor. was retouched in the same year by Bonvallet, Dauphin de Sainte-Marie and P. Varin (Arch. Nat., O^1 $1665^{35–6, 86}$; *Comptes,* III, 469).

PARIS, DOME DES INVALIDES

4★
The Alliance of Peace and Hymen

1698–1703 Bas-relief Marble 75×87
Reception piece for the Acad. Sketch approved 26 July 1698, large model 6 Dec. 1698, marble 3 March 1703, after two extensions (*P-V,* III, 238, 245, 283, 330, 362). The plaster model, which is listed in the Invent. of the Acad. dd. 30 May 1699, was returned to P. in 1712 (Bibl. Ecole Beaux-Arts, Ms. 36). The marble is descr. in the Rooms of the Acad. by both Guérin and Dezallier (*Descr. Acad.,* p. 41–2, 135). The subject for this bas-relief had been set in 1698 when the alliance between France and Savoy was sealed by the marriage of the duc de Bourgogne to Marie-Adélaïde of Savoy. It shows Hymen as a young man holding a flaming torch, giving his hand to Peace, repr. as a young woman; looking at him she places her left hand, in which she holds an olive branch, on his shoulder. Two small cupids embrace one another, one of them supports two bucklers tied together with a ribbon; at the back are repr. the Temple of Peace with a twin-headed Janus in the pediment and a palm-tree. This bas-relief, sheltered in the Mus. des Mon. fr. during the Revolution, was later placed in the Ecole des Beaux-Arts (*Arch. Mus. Mon. fr.,* III, p. 329; E. Müntz, *Guide de l'Ecole Nationale des Beaux-Arts,* 1889, p. 62; Fontaine, *Coll. Acad.,* p. 163–4). The marble has turned black and crumbly; in several places it is chipped: at the end of Hymen's nose, the heel of the right foot of the child angel on the right, the edge of the wing of the child angel on the left, the shield etc.; other parts are eroded, especially the shoulder, forearm and right hand of Peace. The Ecole des Beaux-Arts possesses a plaster cast★ of this work taken before the damage occurred (inv. 7608).

PARIS, ECOLE DES BEAUX-ARTS



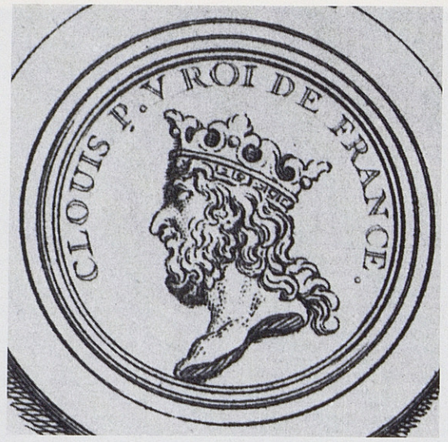
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5
Zephyr and Flora, for the Gardens at Marly

1699–1701 Model Plaster H: 194
In 1699, Louis XIV commissioned the plaster models for four groups to decorate the corners of the Bassin des Quatre Jets, or Grande Pièce, at Marly (Arch. Nat., O^1 1473, fol. 66): Zephyr and Flora (by Poirier), Apollo and Daphne (by Poultier, no. 25), Bacchus and Ariadne (by Prou, no. 16) and Vertumnus and Pomona (by S. Slodtz, no. 16). Four drawings (Berlin, Kunstbibliothek, Hdz 2625a, fol. 25, 26, 29, 30★) record the appearance of the four groups. Poirier's group shows the goddess Flora, standing, with flowers in her hand, being crowned by the god Zephyr; at his feet a wind is blowing and he is accompanied by a swan. On 3 Oct. 1699, the models were completed and the first two groups sent to the Tuileries Gardens for execution in marble. On 3 July 1701, Poultier and Poirier each rec. 85 L. for having repaired their models at the Tuileries Gardens (*Comptes,* IV, 734). At Marly they were replaced by the casts done by Robert and Le Pileur (*Comptes,* IV, 735–6) descr. by Piganiol (*Vers-Marly,* 1701, p. 381). On 8 Aug. 1702, the casts were painted in bronze colour as it was then thought that the groups would be cast in lead, but on 14 Aug. 1702, they were repainted white because of a return to the original idea of execution in marble (Arch. Nat., O^1 1474). On 31 Aug., new models for Bacchus and Ariadne and for Vertumnus and Pomona were demanded from Van Clève (no. 42) and N. Coustou (no. 38), Arch. Nat., O^1 1465, p. 387–8. Finally the whole project was abandoned and the casts were withdrawn; they are not mentioned in the 1707 ed. of Piganiol. In 1754, Poirier's group alone was found in the Salle des Antiques at the Louvre (Invent., 4 Oct. 1755, Arch. Nat., O^1 1965^8). It has since disapp. Probably destroyed.



5



6

6
Clovis, for the Invalides

ca. 1700 Medallion Stone Diam: 100
One of the 12 Kings at the base of the cupola of the Dôme des Invalides. (An earlier project, which was not accepted, had suggested 12 bas-reliefs with subjects from the history of France. P. would have carved: "Philippe Auguste placing his sceptre and crown on an altar before the battle of Bouvines", Arch. Nat., O^1 1665^{42}). Estim. and payment for each medallion 500 L. (*Comptes,* IV, 613, 728; V, 349). For bibliogr., see N. Coustou no. 25. Engr.★ by Cochin in Pérau, pl. 44. Destroyed during the Revolution and replaced with a copy by F.-J. Bosio (*Inv. Rich. Art. Fr., Paris, Mon. Rel.,* III, p. 238). Destroyed.

7
Frieze with playing Cupids in the Salon de l'Oeil-de-Boeuf, Versailles

1701 Bas-relief Gilded stucco
cf. Flamen no. 46a(★); *Comptes,* IV, 708; V, 125.

VERSAILLES, PALACE

8
Model of a Pavilion for the Cascade at Trianon

1701 Clay
Payment 320 L. to P. and Lespingola (no. 37) for the model of "a pavilion for the end of the Salle de la Cascade" (*Comptes,* IV, 709). Hardy (no. 35) and the painter Le Moine also participated. This model for a pavilion which preceded by a year the creation of the Cascade, or Buffet d'Eau (cf. Garnier no. 6), was not accepted. Destroyed.

9
Trophies for a Gateway at the Cours-la-Reine, Paris

1701 Stone
By Hardy (cf. no. 32★) and P., who together rec. 720 L. (*Comptes,* IV, 734, 852, 963). Placed on the piers of one of the gateways at the end of the Cours. Destroyed.

10
Work at the Dôme des Invalides

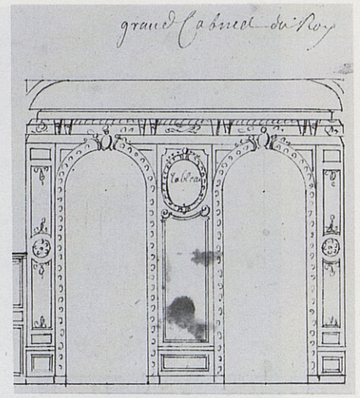
a. *Work on the Baldachin for the High Altar*
1702 Cardboard, plaster and lead
cf. G. Coustou no. 6★, who collab. with P., Lapierre (no. 7), J.-L. Lemoyne (no. 8), Ph. Magnier (no. 20) and Van Clève (no. 40). Payment in 1709 of 20,387 L., incl. no. 10b (*Comptes,* V, 347; Arch. Nat., O^1 1665^{35}). Destroyed.
b. *Adoring Angel*
1702 Lead
One of the angels for the altar of the Virgin; the other was by G. Coustou (no. 5). The altar of Ste.-Thérèse, opposite, was also flanked by two adoring angels, by J.-L. Lemoyne (no. 7) and Lapierre (no. 8). The plaster model was made in 1702 acc. to Félibien des Avaux, *Invalides,* p. 287, 299. Payment was made in 1709, incl. in an aggregate sum paid to several sculptors for work on the angels and on the baldachin (no. 10a). cf. Granet, p. 108; Pérau, p. 75. Engr.★ by Lucas in Pérau, pl. 46 and by Babel in J.-F. Blondel, *Arch. Fr.,* I, no. 1, pl. 7. Destroyed during the Revolution.

11
Four Consoles at the Grand Trianon

1702
Payment 200 L. to Hardy together with Poirier, "for four consoles for the keystones of the windows below the balcony of the Cabinet du Roi" (*Comptes,* IV, 828). This Cabinet du Conseil was created in 1702, in



10b



11

place of the Salle de Comédie at the east end of the forepart on the right of the Palace. It admitted daylight through two windows giving on to the garden and two others overlooking the moat. These windows are visible in drawings★ in Arch. Nat., O^1 1884 (cf. F. Kimball, 'La transformation des appartements de Trianon sous Louis XIV', *GBA,* 1938^1, p. 102–05). The decor. was changed under Louis XV. Destroyed.

12
Four Large Ewers for the Bassin du Plat-fond, Trianon

1702 Lead
By Hardy (no. 36a) and Poirier. cf. F. Gébelin, "Les Fontaines de Plomb du Grand Trianon", *BSHAF,* 1936, p. 106–7. On 20 Jan. 1702, the King comm. the plaster models, which were paid for on 19 Feb. and 19 March 1702 (Arch. Nat., O^1 2195, fol. 56). Attrib. to the two sculptors by Piganiol (*Vers.-Marly,* 1707, p. 383). The handles were decorated with Bacchantes (acc. to the mém. of the gilder Bailly dd. 1743, Arch. Nat., O^1 1874^2). The ewers are visible in an engr. of the Bassin du Plat-fond, illustr. under Hardy no. 36a★. Disapp. during the 19th c.

13
Vase, for Marly

1702–05 Marble H: 156
One of the four vases to decorate the staircases leading to the Bassin des Nappes at Marly, all done after a single model by Mazeline (no. 62). The three other vases were carved by N. Coustou (no. 39(★)), Flamen (no. 48) and Mazeline. Payment 2500 L. to P. in several instalms. (*Comptes,* IV, 852, 963, 1184; V, 448). Descr. in the 1707 Invent. (Arch. Nat., O^1 1976^A, fol. 731). Piganiol (*Vers.-Marly,* 1701, p. 382) attribs. them to Mazeline alone. May have been trsf. to St.-Cloud in the middle of the 19th c. In the Tuileries at the end of the 19th c.

PARIS, TUILERIES GARDENS



15

14
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Two young tritons carrying shells*
b. *Heads of monsters and winds*
In collab. with Granier (no. 33), J. Desjardins, Guyot, Voiriot, J.-L. Lemoyne (no. 10), Poultier (no. 34) and Thierry (no. 1). Payment 5560 L. (*Comptes,* IV, 964, 1074; Arch. Nat., O[1] 1465, fol. 401). cf. N. Coustou no. 43★. Destroyed.

15★
Two Stags' Heads, for the Ménagerie, Versailles

1703 St.-Leu stone
For two terms at the gateway of the Cour des Cerfs at the Château de la Ménagerie. Payment 520 L. (*Comptes,* IV, 939; V, 124). Today the terms frame the entrance to the domaine de la Lanterne on the site of the former Ménagerie at Versailles.

VERSAILLES, DOMAINE DE LA LANTERNE

16
Ornaments on the Cornices, Versailles Palace

1704 Stone
In collab. with J. François (no. 25), Hardy (no. 48) and Lespingola (no. 48). Payment on account 500 L. (*Comptes,* IV, 1049).

VERSAILLES, PALACE

17
Four Gargoyles

1704 Hard stone
In collab. with J. François (no. 24), Hardy (no. 50), Lespingola (no. 47). Valuation for each gargoyle 180 L. Mém., Arch. Nat., O[1] 1784. Payment 720 L. (*Comptes,* IV, 1049).

VERSAILLES PALACE, CHAPEL

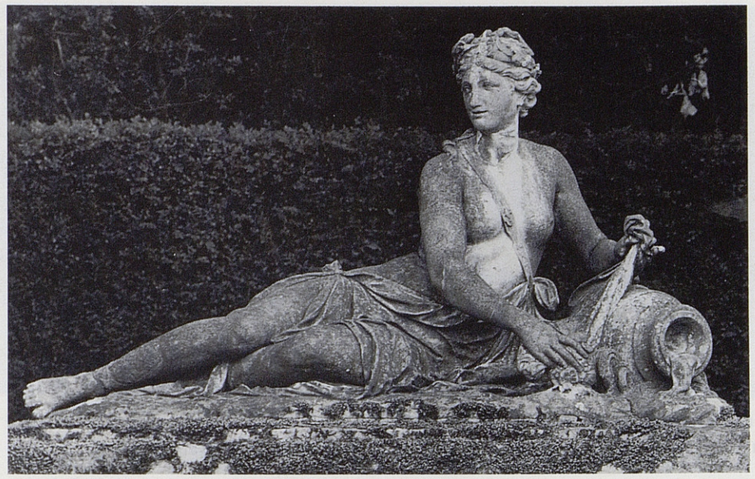
18
100 Roses and 100 Modillions

1704–5 Stone
For the cornice inside the church. In collab. with François (no. 26), Hardy (no. 51) and Lespingola (no. 53). Payment 3100 L. (Arch. Nat., O[1] 1784: "Etat des payements"; *Comptes,* IV, 1157).

VERSAILLES PALACE, CHAPEL

19
Sculptures for the Islets in the Bassins des Salles Vertes at Marly

1704–11
a. Children, *birds and rocks* Lead
cf. Hardy no. 49★. Between 1704–10 the arrangement of these bassins underwent constant changes shown in water-colour drawings in Arch. Nat., O[1] 1470, p. 29–32. The children, birds and rocks were done by a team consisting of Hardy (no. 49★), Lespingola (no. 50a) and P., with the collab. of Thierry (no. 3), Poultier (no. 44), J.-L. Lemoyne (no. 14), Lapierre (no. 12), Monthéan, Voiriot and Armand. Total payment 22,738 L. in several instalms. (*Comptes,* IV, 1101, 1184–5; V, 169), plus 11,000 L. to Lespingola, P. and Hardy (*Comptes,* IV, 1074; V, 41). The Bassin des Carpes was abolished, but the children were re-used for the Bassin du Rond Vert, Versailles (cf. Hardy no. 62★).
b. *Nymph*
1705 Statue Lead L: 162
Lespingola (no. 50b) collab. with Poirier; together they rec. 2000 L. (*Comptes,* IV, 1185). Descr. by Piganiol. in



19c

the 1707 ed. of *Vers.-Marly*, p. 400, and in the Invent. des plombs of ca. 1709 (Arch. Nat., O[1] 1968). The Nymph was a pendant to Prou's marble statue of Amphitrite (no. 19), already carved by 1704–05. Until 1711 it was on an islet of rocks in the Bassin des Carpes at the Salles Vertes, whose shape was changed in 1709 (watercolour drawings, Arch. Nat., O[1] 1470, p. 23, 30). The lead statue, which was used as a model for the marble nymph (c.), has been lost.
c.★ Nymph
1706–11 Statue Marble L: 162
Executed after the lead model (see b. *supra*). Begun by Hardy (no. 49b) and Poirier, who together rec. 500 L. on account (*Comptes,* V, 41). The work was interrupted for five years, then restarted by P. alone, who rec. 4100 L. in three instalms. (*Comptes,* V, 432, 511, 719). The statue, placed symmetrically with Prou's Amphitrite at the bottom of the terrace of the Château, stood in a green arbour on the east side behind the Appartements Verts, at the top of a bassin, whose shape was changed in 1713 (watercolour drawings, Arch. Nat., O[1] 1470, p. 43; O[1] 1472, p. 13).
In 1722, Nymph and Amphitrite were no longer in the gardens at Marly, but in the store (Massou's Invent. of 1722, Arch. Nat., O[1] 1969[A], fol. 300) where they must have remained until the Revolution. What happened to them during the 19th c. is not clear; at the end of the century, the Nymph was bought by the Marquis de Ganay for the gardens of his Château de Courances, where the statue still stands. cf. M. Charageat, 'La Nymphe de Marly par Cl. Poirier, retrouvée dans le parc de Courances', *BSHAF*, 1954, p. 210–13; 'The Nymph Arethusa of Claude Poirier rediscovered at the Castle of Courances', *Art Quarterly,* 1954, vol. XVII. The Nymph, partly nude and crowned with rushes, is sitting on a rock, leaning on a reversed urn; in one hand she holds a fold of her drapery, in the other some flowers.

CHATEAU DE COURANCES (Seine-et-Marne), GARDENS

20
Two Pedestals for Versailles

Before 1705 Marble H: 67; diam: 66
In 1716, payment of 1690 L. was made to Poirier, Lespingola and François; (Guiffrey, *NAAF,* VIII, 1892, p. 120). The work must have been done before 1705, the year of Lespingola's death. These circular pedestals were intended to carry busts. The substantial payment indicates that they had an elaborately carved decoration. Not ident. or disapp.

21
Work for the Bains d'Apollon in the Bosquet du Marais, Versailles Gardens

1705 Marble
When the groups 'Apollo served by the Nymphs' and 'The Sunhorses' were transferred from the Bosquet des Dômes to the Bosquet du Marais, a new arrangement for them was planned, with elegant baldachins to be erected over the groups. Hardy (no. 53), Lespingola (no. 49) and P. did marble sculptures on the socles, i.e. 54 icicles, and two shells on two consoles. Payment 5500 L. (*Comptes,* IV, 1074, 1184; Guiffrey, *NAAF,* 1892, VIII, p. 120). Destroyed under Louis XV.

22
Sculptures at Trianon-sous-Bois

1705 Plaster and stone
cf. Hardy (no. 54(★)), who collab. with P., Lepautre (no. 14) and Poultier (no. 45). Payment to the four sculptors 4500 L. (*Comptes,* IV, 1157) for:
a. *The cornices in the apartments* Plaster
Destroyed.

b. Sculptures on the façades St.-Leu stone
cf. Mém., Arch. Nat., O[I] 1874, publ. by M. Magnien, 'Le Trianon de marbre pendant le règne de Louis XIV', *Revue de l'Hist. de Vers.,* 1908, p. 28–9.

Twenty-eight consoles (H: 97) each decorated with a head crowned by a palmette.

Heads of Flora, Ceres, Bacchus and Saturn (H: 97), on the keystones of the arches at the East and West façades of the avant-corps.

Four trophies related to the Seasons above the architrave.

Eight consoles decorated with festoons supporting the architrave.

VERSAILLES, GRAND TRIANON

23
Ornaments on the Cornice of the Peristyle at the Grand Trianon

1705–06 Marble
Payment 12,606 L. to P. and Poultier (no. 46), *Comptes,* V, 16. This large sum was probably connected with the modification of the Palace undertaken at that time, since the peristyle had already been in existence for 20 years.

VERSAILLES, GRAND TRIANON

24
Work on the Cornice of the King's Chamber at the Grand Trianon

1706 Stucco
cf. G. Coustou no. 10(★), who collab. with P., Lapierre (no. 13), J.-L. Lemoyne (no. 17), Ph. Magnier (no. 24a), Van Clève (no. 49). Payment 920 L. (*Comptes,* V, 494). Since 1703, the King's chamber had been in the right wing, giving on to the courtyard.

VERSAILLES, GRAND TRIANON



28 *29*

25
Ornaments on the Roof of the Chapel

1705–07 Lead
Payment 3500 L. to Poirier, Hardy (no. 52), Lepautre (no. 15) and Poultier (no. 47), then 47,000 L. to P. and Poultier. An even more important team incl., in addition, Dedieu (no. 45★), Berja, Offement, Voiriot, Lapierre (no. 14) and François (no. 27) rec. a total of 84,748 L. for the lead decorations on the roof and the lantern (*Comptes,* IV, 1157; V, 16, 124, 214, 412), of which details are given in Mém., Arch. Nat., O[I] 1784. For description and illustration, see Dedieu no. 45(★).

VERSAILLES PALACE, CHAPEL

26
Corinthian Capitals

1706–07 Stone
In collab. with Voiriot; details in Mém., Arch. Nat., O[I] 1784. Payment 3650 L. (*Comptes,* V, 216, 318, 531):
a. In the interior: several groups of capitals for pilasters and engaged columns.
b. On the exterior: 13 pilaster capitals.

VERSAILLES PALACE, CHAPEL

27
Group of Children for Marly

1707 Lead
P. and Poultier (no. 48) together rec. 1600 L. "on account of two groups of children which they had made in lead for the bottom of the Rivière at Marly" (*Comptes,* V, 143; Arch. Nat., O[I] 1465[346, 409]). Descr. by Piganiol, but without artist's name, in the 1713 ed. of *Vers.-Marly,* p. 243 and in later eds. They are visible in the watercolour drawing in Arch. Nat., O[I] 1472, fol. 10, "Partie Basse de la Rivière", at the two lower corners of the bassin; each group was composed of two seated children, apparently playing together. Since disappeared.

28–41
WORK AT THE CHAPEL, VERSAILLES PALACE

28★ **Saint Peter** **29★** **Saint Paul**

1707 Two statues Tonnerre stone H: 300
For the exterior balustrade of the chapel. Valuation of each figure 1000 L., i.e.: for the models in wax, in clay and in plaster and for the actual figures carved out of four superimposed blocks of stone (Mém., Arch. Nat., O[I] 1784). Payment, *Comptes,* V, 124, 216, 412. St. Peter holds the keys; St. Paul, leaning on his sword, reads in a large book.

VERSAILLES PALACE, CHAPEL



31

30
Model of a Bas-relief of Children for the Chapel, Versailles Palace

1708
P. was comm. to exec. a model for the various bas-reliefs of children to be carved in stone above the windows outside. Payment 80 L., Mém., Arch. Nat., O[I] 1784. Model destroyed.

31★
Prudence and Justice

1708 Bas-relief Bonbanc stone L: 194
cf. P. Bertrand no. 19. Above a window of the Tribune, on the south side. Valuation 1700 L. (Mém., Arch. Nat., O[I] 1784); payment, *Comptes,* V, 216. The attribs. of Justice are a balance, a bundle of arms and a palm; Prudence, leaning on a death's head, looks at a mirror over which a serpent is crawling.

VERSAILLES PALACE, CHAPEL

32–35
WORK ON THE ROYAL TRIBUNE

1708 Stone
On the South wall. The decor. of the North wall was by G. Coustou (nos. 23–6). Detailed Mém., Arch. Nat., O[I] 1784; payment, *Comptes,* V, 216, 412.

32★
Door frame, Cornice, two Consoles and a Border

Valuations 146 L., 87 L., 120 L. and 125 L. respectively.

VERSAILLES PALACE, CHAPEL

33★
Four heads of cherubim in clouds

Half-relief L: 265
Above the bas-relief no. 35. Valuation 450 L.

VERSAILLES PALACE, CHAPEL



32, 34



33

34*
Two heads of cherubim in clouds

Half-relief L: 121
Below the bas-relief no. 35. Valuation 250 L.

VERSAILLES PALACE, CHAPEL

35*
Presentation of the infant Jesus in the Temple

Bas-relief Bonbanc stone 283×240
After a model by Ph. Magnier (no. 29). Valuation 2800 L. Below the arcades of the Temple, the Virgin, together with St. Joseph and onlookers, presents the infant Jesus to the aged Simeon; in the foreground on the right kneels the Prophetess Anne.

VERSAILLES PALACE, CHAPEL

36*
Allegory of the Descent from the Cross

1709 Half-relief Bonbanc stone 194×260
cf. P. Bertrand no. 22. One of the 16 scenes evoking the Passion of Christ; in the spandrels of the arcades on the left side of the nave, on the ground-floor near the choir. Valuation 1400 L., plus 90 L. for the wax model (Mém., Arch. Nat., O[1] 1784). Payment, *Comptes,* V, 318. An adolescent angel, kneeling on clouds, contemplates the cross with the shroud wound around it and a ladder leaning against it. At the foot of the cross, two child angels: one holds the crown of thorns, the other points a finger towards the cross and holds the tablet with the inscription INRI. On the left, two cherubim heads in clouds.

VERSAILLES PALACE, CHAPEL

37*
Trophy Relating to the Passion of Christ

1709 Bas-relief Bonbanc stone 248×130
On a corner pillar in the choir, below the bas-relief no. 36 and symmetrical with G. Coustou's bas-relief (no. 28). Poirier's bas-relief consists of three child angels on clouds carrying the attributes of the Passion: a platter with the sponge and nails, a lance, a vase, a dead serpent, branches of palm, laurel and olive "to mark the triumph of death". Valuation 800 L., Mém. and payment, cf. no. 36.

VERSAILLES PALACE, CHAPEL



35



36



Detail *36*



37



38



38

38★
Cherubim heads in Clouds

1709 Two half-reliefs Stone 130×56
On the keystones of the arcades on either side of the relief no. 36. Total valuation 450 L.; Mém. and payment, cf. no. 36.

VERSAILLES PALACE, CHAPEL

39–41
WORK IN THE SALON HAUT OF THE CHAPEL, NORTH WALL

G. Coustou (nos. 32–4) carved the sculptures on the South wall, Lapierre (nos. 23–4) those on the East wall, Poultier (nos. 57–59), those on the West wall.

39★ **40★**
Penitence and Humility
Piety and Humanity

1709–10 Two half-reliefs Stone L: 325
Placed above the two doors. Val. 2400 L., plus 160 L. for the models (Mém., Arch. Nat., O^{I} 1784); payment, *Comptes,* V, 412. Penitence holds a whip, and dries her tears with a cloth; Humility, her body covered by a breast-plate, leaning on a lamb, treads on a golden crown and holds a ball which bounces all the higher, the harder it is thrown to the ground. Piety leans on an altar, holding a sword in her right hand, beside her a pelican; Humanity has in one hand a sheaf of flowers, in the other captives' chains.

VERSAILLES PALACE, CHAPEL

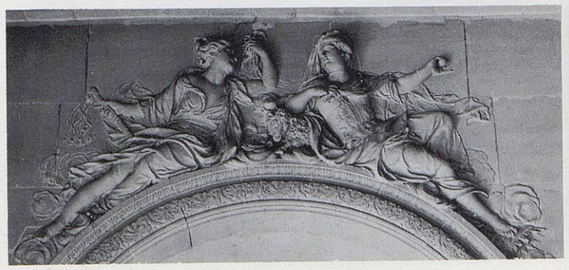
41
Various Ornaments

1709–10 Bonbanc stone
a. Framing of a niche containing Vassé's statue of Glory (Vassé no. 55).
This decoration, detailed in the Mém., Arch. Nat. O^{I} 1784, consists of:
I. A cartouche above the niche with the King's arms, palm-branches, the sceptre and the hand of justice (val. 300 L.).
II. A large shell in the niche (val. 200 L.).
III.★ On the pedestal of the statue, a bas-relief illustrating Asia, with a buckler decorated with a camel, surrounded by arms and branches (val. 250 L.).
IV.★ Two pilasters framing the niche (val. 280 L.).
V. The moulding of the cornice and the surround of the niche (val. 243 L.).
b. Frames for the two doors
On either side of the niche. Detailed in the Mém., Arch. Nat., O^{I} 1784, val. 1046 L.

VERSAILLES PALACE, CHAPEL

42
Unspecified Work for the Château de Meudon

1709
Payment 20,300 L. to François (no. 33), Hardy (no. 60), J.-L. Lemoyne (no. 29), P. and Poultier (no. 60^{II}) *Comptes,* V, 300. Probably for the interior of the Château Neuf. Destroyed.



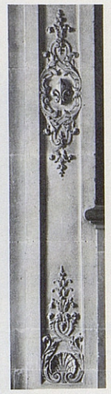
39



40



41III



41IV

43★
Two Cassolettes for the Gardens at Marly

1709–11 Marble 118×105
Several instalms. towards a total payment of 4190 L. (*Comptes,* V, 340, 432, 511, 719). The cassolettes were placed at the lower part of the Rivière at Marly, on either side of one of the staircases, symmetrically with two similar cassolettes by Hardy (no. 61).
Described in the 1722 Invent. without attribution (Arch. Nat., O^{I} 1969^{A}, fol. 146). In the 19th c. the cassolettes were trsf. to St.-Cloud for the Fontaine des Goulottes (Invent. MR 3005–3008). In 1872 they were sent to the Louvre; they decorate the lower parts of the ramps of the Orangerie and the Jeu de Paume in the Tuileries Gardens (to be publ. by Mme. Bresc in *Invent. de la Statuaire au Jardin des Tuileries*). They rest on four consoles, each ornamented with a mask coifed with a shell; their feet are decor. with water-plants; on the body, godroons with bands separated by little fleurons; the lids are adorned with acanthus leaves and fleurons and end in pine cones.

PARIS, TUILERIES GARDENS

44★
Angel carrying the Nails

1712–13 Statue Bronze H: 182
Payment 1095 L.(*Comptes,* V, 610, 786). Poirier's Angel is one of the six Angels carrying the instruments of the Passion placed in the choir of Notre-Dame, in execution of the vow of Louis XIII. cf. Ph. Bertrand no. 28. The payment incl. a model made after a design by Vassé (no. 18) for the culs-de-lampe supporting the Angels.

PARIS, NOTRE-DAME



43



44



45



45

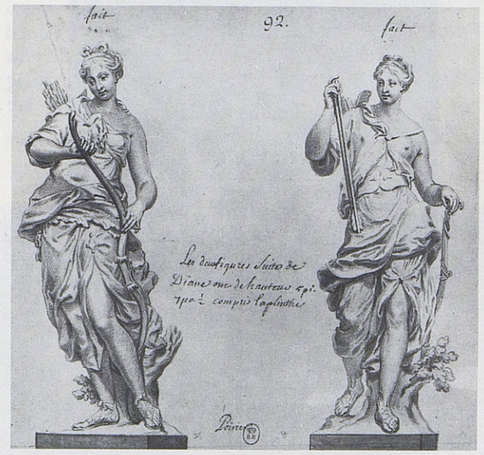
45*
Companion of Diana bending her bow
Signed: Poirier

46
Companion of Diana touching the points of two arrows

1713–15 Two statues Marble H: 218 (with plinth)
For the bibliogr., cf. Cayot no. 8. T. Hodgkinson, 'Companions of Diana at Cliveden', *National Trust Studies,* 1979, London, 1978, p. 91–8. Poirier's two Companions of Diana were not part of the commission of 1710. On 16 Feb. 1716, P. rec. 8300 L. for these two figures, intended for Marly (*Comptes,* V, 873). Design* by Poirier for the two Companions in the Coll. De Cotte, Bibl. Nat. Est., Fb 26, p. 47. Probably they were never put into place at Marly. In 1722, they were both in the Jardin de l'Infante at the Tuileries, with Companions by Mazière (no. 50) and Cayot (no. 8 and *app.,* vol. II, p. 425). cf. the 1722 Invent., Arch. Nat., O^1 1969^A, fol. 203–4; $O^1 1976^B$, fol. 254. In 1724, the four Companions were trsf. to the garden of the Hôtel du Grand Maître, Versailles (former Hôtel de Conti, Arch. Nat., O^1 2300, fol. 52v°). But the Invents. of 1733 and 1746 indicate that at those dates, Poirier's 'Companion touching the arrowheads' was in the garden of the Château de La Muette (Arch. Nat., O^1 1965^4, fol. 4r°; O^1 1583); also recorded by Dezallier at La Muette (*Environs de P.,* 1762, p. 14); in July 1783, while still at La Muette, two fingers missing from the left hand were restored (Arch. Nat., O^1 1582^{364}). After that, the statue was apparently returned to Versailles, as the *Cicerone de Vers.* (eds. 1804 and 1810, p. 231–2) mentions the four Companions by Poirier, Cayot and Mazière on the terrace of the Hôtel de Ville (which replaced the Hôtel du Grand Maître). At the beginning of the 20th c., Poirier's 'Companion bending her bow' and the one by Cayot were in the park of Cliveden, England, at that time the country house of Lord Astor.

Poirier's 'Companion' at Cliveden is repr. standing, leaning against the stump of an oak-tree, her body slightly arched in an effort to bend her bow; on her back is a quiver with arrows, she is dressed in a goat's-skin.

The other Companion, today disappeared, was repr. walking, also supported by the stump of an oak-tree; on



45 46



Detail 45

her back a quiver, her left hand resting on her bow; in her raised right hand two arrows which she seems to test with her forefinger.

No. 45 CLIVEDEN (Buckinghamshire), ENGLAND

No. 46 Whereabouts unknown

47
Two Angels for the Altar of the Church of Saint-Eusèbe at Auxerre (Yonne)

1720
The two angels, placed on the altar, embraced the tabernacle; in order to position them suitably, P. moved back the old altar furniture, four copper candlesticks, and placed the statues of the Virgin and St. Eusebius on pilasters on either side. This made it necessary to enlarge the sanctuary by slightly moving back the iron grilles (Délibération of the church-wardens of St.-Eusèbe, 10 July 1720, before the notary J. Chardon at Auxerre. cf. H. Forestier, *Répertoires et inventaires de fonds déposés par les notaires de l'Yonne, étude de Mr. R. Sampic et de Mr. L. Jouvin,* Auxerre, 1942, p. 146). This arrangement cannot have survived the Revolution, as a mid. 19th c. lithograph of the choir by E. Sagot shows two angels standing on either side of the tabernacle, but not embracing it. Not ident. or disapp.

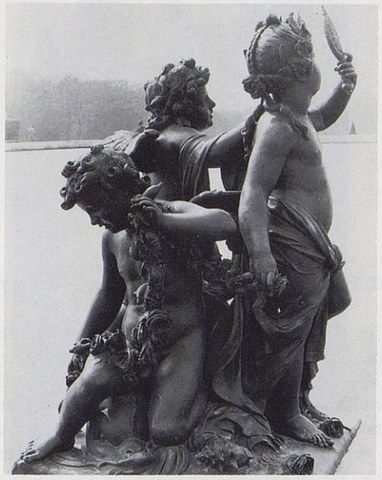
48
Vulcan

Undated Terracotta H: 32
Collin de Vermont Sale, Paris, 14 Nov. 1761, no. 1. Not ident. or disapp.

POULTIER, Jean-Baptiste or Jean (1653–1719)

Born in May 1653 in the hamlet of Poultières, near Huppy, Somme. Son of Antoine-Jean Poultier, farm-hand at Huppy, and his first wife Geneviève Bloquet; none of his brothers or half-brothers followed an artistic profession. Acc. to local tradition, he was already, when very young, doing woodcarvings while guarding the cows. He was noticed by a sculptor from Abbeville, Lempereur, who is said to have given him his first lessons and to have sent him to Paris (Louandré père, *Biographie d'Abbeville,* 1829, II, p. 287). On 5 Feb. 1678, he married, in Paris, Marie Moloré (Arch. Nat., Y234, fol. 270); the religious marriage took place the next day in St.-Louis-en-l'Ile; among the witnesses was the sculptor Philippe Caffiéri (Jal, p. 997). They had two children, Elisabeth and Jean-Baptiste, who were still alive in 1696, but dead before 1704. In 1683 he was agréé by the Acad. on the presentation of models for which Le Brun had supplied the designs (nos. 1, 2); he was received on 18 March 1684 and took the oath on 24 March (*P-V,* II, 247, 270–3). In 1696, his wife died (Invent.a.d., 5 June 1696, Min. Centr. Arch. Nat., Et. XIII, 127). On 11 November he married Marie Saline, widow of the sculptor Jacques de Moussy; they had no children (Min. Centr. Arch. Nat., Et. XIII, 128 and Arch. Nat., Y268, fol. 362 v°).

The greater part of P.'s career developed on the royal work-sites, where he was employed from 1684 until his death and where he carved important works, mainly marble statues for the royal gardens as well as religious bas-reliefs at the Invalides and at Versailles. He also worked for the Condés and for the Duchesse du Maine. He received many private commissions, sculptures for private houses (often together with Herpin and under the direction of the architects Boffrand and Jacques V. Gabriel), tombs, portrait busts, effigies of the King. He also kept his links with his native province and exec. works in the Church at Huppy (no. 23) and the Cathedral at Amiens (no. 64). He was a fashionable sculptor about whom the architect Alexis Delamair wrote: "I had a friend, though not a very loyal one, the famous Poultier the sculptor, one of the most important members of the excellent Académie de Peinture et Sculpture, who could hardly draw, although he was certainly one of the most successful and graceful chisellers in the world" ('La Pure Vérité', 1737, Ms. 3054 de L'Arsenal, quoted in Ch.-V. Langlois, *Les Hôtels de Clisson, de Guise et de Rohan-Soubise au Marais,* Paris, 1922, p. 157, note 3). A year before his death Poultier published in the *Nouveau Mercure* (July 1718, p. 57–9), a long letter giving an account of a promenade



5



5

in Versailles in the course of which, in a conversation with an unnamed admiring friend, he commented on several sculptures in the garden, especially his own Dido (no. 10) and his term of Ceres (no. 8). He re-wrote his testament three times (6 July 1704, 17 Sept. 1710, 15 Oct. 1718, documents attached to the Invent.a.d.) and finally appointed as his residuary legatee Thomas de Moussy, canon at Cambrai, son of his wife's first marriage. He died on 12 Nov. 1719; his Invent.a.d. was drawn up at the request of his widow on 12 Dec. 1719 (Min. Centr. Arch. Nat., Et. IV, 109, publ. in Rambaud, II, p. 516–7). The Invent. of his studio was supervised by the sculptor Pierre Lepautre. His widow, Marie Saline, died in 1731; her Invent.a.d. was drawn up on 26 Apr. 1731 (Min. Centr. Arch. Nat., Et. LXX, 295, publ. in Rambaud, I, p. 703).

Poultier often changed his domicile; in 1678, he lived in rue Poultière on the Ile Notre-Dame; in 1683 at the Gobelins, par. St.-Marcel; in 1687, rue St.-Marc at the corner of rue Montmartre; in 1696, rue des Sentiers at the corner of rue Sainte-Marie l'Egyptienne, par. St.-Eustache; finally from 1702 until his death, rue de Cléry, par. St.-Laurent.

Among his pupils was a certain Pierre Poisson (Contract of apprenticeship, April 1702, Min. Centr. Arch. Nat., Et. XIII, 144) and Jean-Baptiste Dupuis, sculptor from Amiens (letter dd. 10 Nov. 1748 in the *Journal de Verdun,* 10 May 1749, quoted by Delignières, p. 441).

Bibliogr: Jal, p. 997; E. Delignières, 'Poultier (Jean-Baptiste), sculpteur picard, 1653–1719' *RSBAD,* 1897, p. 417–60; T.-B., XXVII, 1933, p. 313; Rambaud, I, p. 292–3, 703; II, p. LXXVI, LXXXVII, 516–8, 1037; F. Souchal, 'Jean-Baptiste Poultier (1653–1719). Nouvelles sculptures', *BSHAF,* 1975, p. 157–69.

1 **2**
The Virgin ***Saint John***

1683–84 Two statues Wood
Reception piece for the Acad., after the designs of Le Brun, to be placed on either side of Légeret's Christ (no. 13) on the rood-screen of the Church of Saint-Nicolas-du-Chardonnet. Clay models were submitted on 26 June 1683, but on 6 March 1684, when P. presented the finished statues, there were objections. On 18 March they were re-examined, this time favourably, and P. was received into the Acad. on 24 March (*P-V,* II, 247, 271–3). Put into position and described in the old *Descriptions* of Paris (Brice, *Descr.,* II, 1725, p. 438; Piganiol, *Descr.,* 1765, V, p. 305 etc.). The Virgin and St. John were kneeling on either side of the Crucifix. The statues were destroyed during the Revolution ('Rapport sur les destructions . . .', in A. Fontaine, *Coll. Acad.,* p. 25, 90, 94, 137). P. had deposited the plaster casts (H: 65) of these two statues at the Acad. (Invent. of 1682, Bibl. Ecole Beaux-Arts, Ms. 36, no. 14), but in 1712 they were no longer there. The wooden models (H: 65) were preserved at the Acad. and descr. by Guérin (*Descr. Acad.,* 1715, p. 67), but they have also disapp. P. kept in his studio a Crucifix with the Virgin and St. John, all in plaster, probably a model or reduction of the Calvary in St.-Nicolas-du-Chardonnet; this has also disapp. (Invent.a.d. cf. p. 179). Destroyed.

3
Finishing work to the Casts of Busts after the antique

1684
Payment 168 L. (*Comptes,* II, 442). The King preserved in the Palais Brion the casts of antique busts, to be used for producing copies. Not ident. or disapp.

4
Frame for a Portrait of the King

1685
On 25 Feb. 1685, P. rec. 660 L. "for a large frame made for a portrait painting of H.M., given to M. le Procureur Général"; the portrait was painted by P. Mignard, who on 6 May 1685 rec. 1100 L. (*Comptes,* II, 619, 773). From 1667–89 the office was held by Achille II de Harlay. It is not known what has become of the painting nor of the frame.

5*
Three Children for the Parterre d'Eau

1685–88 Group Bronze H: 130
About the eight groups of children at the Parterre d'Eau and their attribution, cf. Granier no. 16. Payment for the clay model 1000 L. (*Comptes,* II, 1182); cast in bronze by Aubry, Bonvallet, Roger and Taubin in 1687–90. P.'s group, originally at the south-east corner of the Bassin du Midi, is today at the north-east corner of that bassin. It consists of a young girl, standing, who looks at herself in a mirror, a little boy leaning on a bow and another little boy who kneels on a dolphin, holding a flower-garland. Engr. by Thomassin, *Vers.,* p. 168.

VERSAILLES, GARDENS

6*
Vase decorated with mosaics, for the Allée Royale

1687 Marble H: 200 (without the base)
About the vases in the Allée Royale, cf. Hardy no. 14. Exec. after Hardouin-Mansart's design. Payment in 1687–88 and 1695 (*Comptes,* II, 1182; III, 101, 1082, 1131); valuation on 15 Aug. 1692, 1300 L., the same as for a similar vase by Herpin, which stands opposite



6



8

(Arch. Nat., $O^1 1964^4$). Placed at the north end of the Allée Royale. The upper rim is ornamented with channels and fleurons, the body with a band of lozenges enclosing fleurs-de-lis (effaced during the Revolution), the lower part with godroons and channels with fleurons; on the pedestal are large flower ornaments. Engr. by Thomassin, *Vers.,* p. 112.

VERSAILLES, GARDENS

7
Capitals for the Grand Trianon

1687–88 Marble
Payment 2169 L. for the capital of a free-standing column, two straight pilaster capitals, three capitals for a corner pilaster, all in the Ionic order, and two composite capitals outside the Galerie (*Comptes,* II, 1182; III, 101). Illustr. under André no. $11^{(\star)}$, Coyzevox no. $50^{1,\ 2(\star)}$.

VERSAILLES, GRAND TRIANON

8*
Ceres

1687–88 Term Marble H: 290
Probably exec. after a design by Girardon ('Description des Jardins de Versailles de 1697' by J. Brodon, Bibl. de Vers., Ms. 60; another Descr., Ms. 22; Mme. Jourdain, 'Remarques hist.', 1695). Payments in 1687–88 and 1695 (*Comptes,* II, 1182; III, 100, 1082, 1131). Valued in 1692 at 3400 L. (Arch. Nat., $O^1 1964^4$). Ceres belonged to a

series of four terms illustr. the Seasons (cf. Mazière no. 30). Placed at the bottom of the north side of the Parterre de Latone. Ceres, crowned with ears of corn, holds a circlet of flowers in her right hand, and in her left a sheaf of corn intermingled with wild flowers. Engr. by Thomassin, *Vers.*, p. 200.

VERSAILLES, GARDENS

9
Unspecified Work at the Château de Fontainebleau

1688 Wood and plaster
Payment 1258 L. (*Comptes,* III, 183). This is the period of important modifications and new building at Fontainebleau, mainly: in 1686, re-fitting of an apartment for Mme. de Maintenon; in 1688, construction of a great staircase leading to the chapel in the Galerie François I.
Not ident. or disapp.

10*
Dido on the Funeral Pyre

1689 Statue Marble H: 230
After a model by Girardon (no. 64 h), Arch. Nat., $O^1$2772. Payments in 1689 and 1695 (*Comptes,* III, 291, 1082, 1131); the statue was valued at 4800 L. in 1692 (Arch. Nat., $O^1$1964[4]). Placed on the south ramp of the Allée Royale. Dido, standing on a pile of faggots, one hand on her heart, her eyes turned towards the sky, grasps the dagger with which she is about to kill herself.



10

Descr. in Poultier's letter published in the *Nouveau Mercure* of 1718, p. 57 (see Biogr., p. 153). Engr. by Thomassin, *Vers.*, p. 113.

VERSAILLES, GARDENS

11
Work on the Façades of the first Place Vendôme, Paris

1690 Stone
cf. Boislisle, 'La Place des Victoires et la Place Vendôme', *Mém. Soc. Hist. Paris, Ile-de-France,* 1888, p. 104–61. In 1685 the King, advised by Hardouin-Mansart and Louvois, had bought and demolished the old Hôtel de Vendôme; on its site Louvois laid out a great square enclosed by buildings on three sides. Boffrand supplied the designs, Maurice Gabriel supervised the construction. The style was that of the Ionic order. Several sculptors worked there: Jouvenet (no. 52), Boutet, Dedieu (no. 30) and Poultier. The latter carved 45 capitals and 44 consoles; payment 670 L. (*Comptes,* III, 424). Descr. in Brice (*Descr.,* 1752, I, p. 321). But Louvois' death brought the project to an end; his buildings were in turn destroyed and the material handed over to the city, which in 1699 promised to have a new square built (Piganiol, *Descr.,* 1742, II, p. 403). P. was re-employed on this new undertaking (no. 29). Destroyed.

12–21
WORK AT THE DÔME DES INVALIDES

12
Saint John the Baptist

13
The Prophet Elias

1690–91 Two statues St.-Leu stone
Two of 16 statues repr. the apostles, St. Paul, St. Barnabus, St. John the Baptist and the prophet Elias, which were placed on the outer balustrade around the drum. They are visible in the anon. engr. reproduced under Coyzevox no. 54a, b, c*. Details about the sculptors of the statues under P. Magnier nos. 11, 12. Allocation of the work 24 May 1690 (Bibl. Nat., Ms. fr., n.a. 22936, fol. 163–5). The subjects represented are listed by Félibien des Avaux, *Invalides,* p. 56, 312. P. rec. 700 L. (*Comptes,* III, 422, 559). Destroyed.

14
Models for Transverse Ribs for the Invalides

1691
Payment 133 L. to P. and Léger (*Comptes,* III, 560). Destroyed.

15
23 Capitals and 44 Consoles

1691 Stone
Probably on the exterior of the Invalides. Payment 714 L. and 60 L. "pour avoir ragréé la sculpture desdits chapiteaux des murs de face" (*Comptes,* II, 559).

PARIS, DÔME DES INVALIDES



16



17

16* 17*
Two Medallions illustrating the History of Saint Louis, supported by Angels

1691–98 Two half-reliefs Stone 300×350
Two of the eight reliefs inside the four round chapels, above the arched passages. The other reliefs were by P. Magnier (nos. 16, 17), J. Raon (nos. 37, 38) and Vigier (nos. 10, 11). Each relief was valued at 750 L.; payment to P. between 1691–99 (Arch. Nat., $O^1$1665[32, 36]; *Comptes,* III, 559, 703; IV, 330, 471). In addition P. rec. 140 L. for the designs and models of these reliefs. The exact location and the themes treated are listed by Félibien des Avaux (*Invalides,* p. 311); the attributions in Pérau (p. 77) and in the *Rich. Art. Fr., Paris, Mon. Rel.,* II, p. 243, 245, 247–8, 252 are almost all erroneous. P. exec. in the Chapel of St.-Jérôme, above the north passage, the angels carrying the medallion which shows St. Louis tending the wounds of an old man; in the Chapel of St.-Augustin, above the west passage, the angels carrying the medallion with St. Louis dispensing justice. During a visit of inspection by N. Coustou, Coyzevox, Lespingola and Van Clève on 5 April 1700, P.'s reliefs were criticised as follows: in the Chapel of St.-Jérôme, "the arm of the angel on the left holding the medallion is too long; it is necessary to re-work the hip which is not distinguishable from the thigh"; as for the angel on the right, it is necessary "to lower the head at the side of the chin so that it is inclined without appearing to be forced as it is now" and "to reduce the size of the thigh *pour qu'elle se contourne mieux*". In the Chapel of St.-Augustin, P.'s and Vigier's reliefs were judged to be overloaded with draperies and clouds (Arch. Nat., $O^1$1665[47]). Engr. by Cochin in Pérau, pl. 93 and 106.

PARIS, DÔME DES INVALIDES

18
Saint Athanasius, Saint Basil, for the Invalides

1691–98 Two statues St.-Leu stone H: 320
Two of the eight Fathers of the Greek and Latin Churches placed inside the Dome, in pairs, on the tribune of the attic on the four pillars supporting the cupola.

a. In 1691, plaster models (H: 300) were commissioned from Granier (no. 24), Hurtrelle (no. 29), P. Legros I (no. 59), Cornu, Rayol, Mazière and Poultier; payment for each statue, when completed in stone, was to be 400 L. (Bibl. Nat. Est., Hc 14, 2; Arch. Nat., $O^1$1665[87]); sketch in Coll. De Cotte illustr. under Granier no. 24*. P. rec. for his model a first instalm. of 400 L., which incl. other work (*Comptes,* III, 559). In the end, Cornu, Rayol and Mazière did not execute any of the models or statues.

b. The exec. in stone was entrusted to Poultier, Mazeline (no. 58), Coyzevox (no. 64) and Tuby (nos. 78, 79). cf. Arch. Nat., $O^1$1665[32–37], $O^1$1537[10]; Félibien des Avaux, *Invalides,* p. 312.

In 1696, the two statues were in P.'s studio, where they were valued at only 500 L. (cf. Invent.a.d. of Marie Moloré, p. 178); but in fact the Etat des Ordonnances of 1699 (Arch. Nat., $O^1$1665[32]) stated that each pair of statues was to be valued at 700 L. In 1698–99 Poultier rec. 3400 L. for this and other work (*Comptes,* IV, 330, 471). Visible in an anon. engr. repr. under Coyzevox no. 64*. Destroyed during the Revolution.



19



20

19* 20*
Concerts of Angels

1691–99 Two half-reliefs Gilded stone 260×370
The Chapels of St.-Grégoire and of St.-Ambroise in the Dôme des Invalides are embellished, above the cornices, with eight Concerts of Angels. For the attributions, cf. N. Coustou no. 10. P.'s two reliefs are in the Chapel of St.-Grégoire, one on the north wall (an adolescent angel playing the cello, accompanied by two child angels, one of whom plays the flageolet), the other on the south wall (an adolescent angel playing the viol, accompanied by two singing child angels and two cherubim). Payment for each relief 400 L. (*Comptes,* III, 559, 703, 846; IV, 330, 471). Félibien des Avaux (*Invalides,* p. 312) erroneously places one of the groups in the Chapel of St.-Ambroise; Pérau (p. 77; engr. by Cochin, pl. 68) rightly attributes the group on the north wall, but wrongly also the one on the west wall, to Poultier.

PARIS, DÔME DES INVALIDES

21
Work in the Vaults of the Chapel of St.-Grégoire

1692–96 Stone
Poultier, Poirier (no. 2), Hardy (no. 21) and N. Coustou (no. 11a(*)) carved in collab. the four panels of the vault: (1) Eight child angels holding festoons and supporting the paintings; (2) the frames of the paintings; (3) a shell with acanthus leaves above the paintings; (4) a buckler with palm- and laurel-branches on the "tables d'attente". Total payment to the four sculptors 2200 L. (*Comptes,* III, 704, 845; IV, 473; Arch. Nat., $O^1 1665^{32, 69}$; Félibien des Avaux, *Invalides,* p. 299).

PARIS, DÔME DES INVALIDES

22
Dancer

1695–96 Statue Bonbanc stone H: 130
Exec. for Claude-Henry Dorieu, Conseiller au Parlement, for a total of 100 livres, of which six livres were paid on 23 July 1695 for rough-hewing and moulding 'à creux perdu'. When the statue arrived it was found to be broken and repaired in several places. Dorieu therefore asked for examination by an expert, which took place in Dorieu's house in rue Philippot, on 17 July 1696, after a writ had been served on 22 June 1696 (Arch. Nat., $Z^{1J}434$): the statue repr. "a dancer who holds with her right hand a drapery which covers her and with her left, her hair"; the left arm is broken above the elbow and also her hair and one left toe; it was judged by the expert to have been carefully restored by Poultier and carved in beautiful proportions. The decision which followed this expertise is not mentioned in the report.

"A small figure, four *pieds* high repr. a dancer valued at 40 L." is mentioned in P.'s studio on 25 June 1696 (Invent.a.d. of Marie Moloré, cf. p. 178). This is probably the broken statue which Poultier had taken back to his studio in order to restore it. We do not know what has become of it. P.'s Invent.a.d. of 1719 lists in his studio the small plaster figure of a dancer (p. 179), perhaps a model for the one he did for Dorieu. Not ident. or disapp.

23
Saint Sulpice

1698 Statue Stone H: 160
Inscription on the back of the statue: "Cette figure a esté faite par Jean Poultier natif de ce lieu, sculpteur ordinair du Roy et de son Accadémie roïale en l'an 1698." Placed in the Church at Huppy (Somme) against a pillar which separates the choir from the Chapel of the Virgin on the left. cf. J. de Gaillat, "Découverte d'une oeuvre de J. Poultier", *Cabinet hist. de la Picardie et de l'Artois,* 1887 and Delignières, p. 434, with an old photograph*.



23

The saint, wearing his episcopal vestments, a mitre and a surplice covered by a cape, was repr. sitting on an episcopal seat in the attitude of a preacher, his mouth half-open, his right arm raised. The statue has later been painted. It was destroyed in the bombardment of 1940. Only the head, mutilated, has survived.

24
Father of the Church, or Patriarch, for the Invalides

1699 Full-scale model Plaster H: ca. 400
Models of eight statues grouped in pairs were placed on the exterior balustrade at the four corners of the second order of the Church. The models were divided between eight sculptors, cf. Mazeline no. 59. P. worked together with Flamen (no. 39). The exec. in stone, valued at 600 L. for each statue, was never carried out (Arch. Nat., $O^1 1665^{35-7}$; Bibl. Nat. Est., Hd 135d). Apparently P. never received a separate payment for his model; perhaps one of his models for a Father of the Church for the interior of the Dome (no. 18), was re-utilised. Destroyed.

25
Apollo and Daphne, for the Gardens at Marly

1699–1701 Model Plaster H: 194
cf. Poirier no. 5. One of the four groups which were to decor. the corners of the Bassin des Quatre Jets at Marly. Payment 85 L. to P. on 3 July 1701 for the repair of the full-size plaster model (*Comptes,* IV, 734). The full-size models of the four groups were put into position, but then withdrawn, and were never exec. in marble or in bronze. A sketch* in Berlin, Kunstbibliothek, Hdz 265a, fol. 25 shows their appearance. The group was inspired by Bernini's famous composition:



25

Apollo, standing, seizes Daphne, whose limbs immediately begin to change into laurel branches. The small plaster model of the group appears in P.'s Invent.a.d. (p. 178), but was not valued, because it belonged to the King. A marble group (H: 32) in the same Invent.a.d., was valued at 15 L.; it was exh. in the Salon of 1704 (*Livret,* p. 41). Probably destroyed.

26
Charlemagne

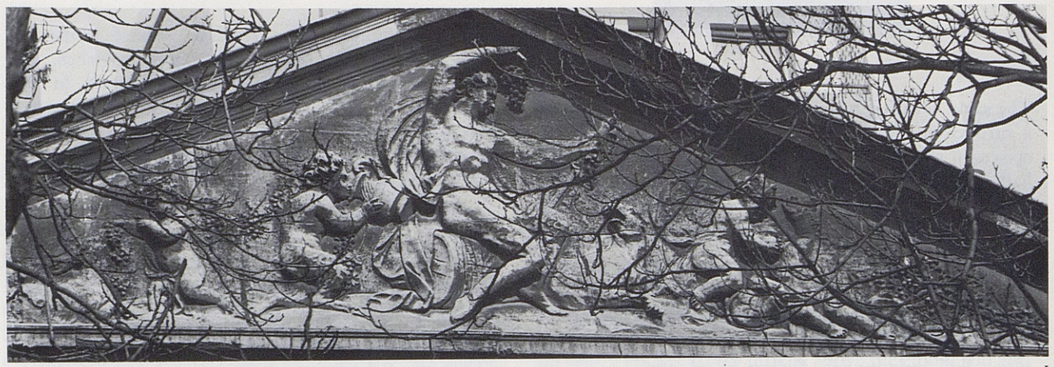
1700 Medallion Stone Diam: 100
One of the 12 medallions repr. the Kings of France at the base of the cupola of the Dôme des Invalides. An earlier rejected project envisaged 12 bas-reliefs illustr. scenes from the History of France. P. was to carve: "Pépin putting a crown on the Papal tiara which he offers to God" (Arch. Nat., 1665^{42}). Valuation and payment for each medallion 500 L. (*Comptes,* IV, 728; V, 348). Engr.* by Cochin in Pérau, pl. 44. Destroyed during the Revolution and replaced in the 19th c. by a copy.



26



27aII



27aI



27aIV



27aIV



27aIV



29

27
Work at the "Pavillon de Vendôme" at Clichy-la-Garenne

ca. 1700–1702
Executed in collaboration with Jean Lapierre (no. 9); also cf. R. Trouilleux, 'Le Pavillon de Vendôme', *Le Huchet. Bull. de la Soc. hist. et archéol. de Clichy-la-Garenne,* no. 16, Dec. 1982. The house, which belonged to Françoise Moreau, comédienne at the Académie Royale de Musique, was leased to her lover, the Grand Prieur Philippe de Vendôme (Lease dd. 14 April 1703, Min. Centr. Arch. Nat., Et. LXXXVIII, 347), who must have paid for the decorative work. The sculptural decoration was carved by Poultier and Lapierre, who, acc. to the mémoire of 10 July 1702 attached to their receipt dd. 2 Nov. 1702, received 3822 L. (Min. Centr. Arch. Nat., Et. XXXVI, 306, quoted in Rambaud, I, 292). The other decorative work was done by Claude III Audran (ceiling paintings), Belin de Fontenay and Desportes (sopraporte paintings), Pierre Mallerot, called Delapierre (marble work for the chimney-pieces, floors, thresholds and tables), Hanard (woodwork). Poultier and Lapierre did:

a. The outside decoration in stone:

I.* The pediment giving on to the courtyard.
It repr. Bacchus, seated on a barrel, brandishing bunches of grapes and holding up his thyrsus; he is accompanied by a panther and four children who drink and play.

II.* The pediment of the façade in the rear.
It repr. Ariadne, seated, leaning against a column; with her are a panther and five cupids, who hold out bunches of grapes, an oil-lamp and a crown of stars.

III. Six consoles on the windows of the first floor.



29



29

IV.* Twenty-six masks on the windows of the ground floor.

b. The inside decoration in plaster:
In the Salon: 16 Ionic capitals; above the arched windows, bas-reliefs with children and animals surmounted by a head; two trophies.

Various cornices in the dining-room, the Galerie and the Chambre des Bains.

In 1702, Françoise Moreau had been forced to retire to the Convent of the Filles de la Croix, parish of St.-Paul. From her marriage contract with François Bellucheau de Villiers of 7 Feb. 1704 (Min. Centr. Arch. Nat., Et. LXVI, 307) we learn that the house at Clichy-la-Garenne was valued at 80,000 L. In 1720, Françoise Moreau sold it to Louis-Armand de Bourbon, Prince de Conti. It later passed to many successive owners. In 1861, the right wing with the Galerie was demolished in order to extend the rue Martre. In 1810, the house was given to the Société Immobilière du Landy. It is now used by the parish association at Clichy for social purposes.

All the outside decor. is still extant, except for a mask from the destroyed wing. Inside, only the decoration of the Salon is partly preserved (cornice and capitals).

CLICHY-LA-GARENNE (Hauts-de-Seine), 27 rue du Landy

28
Frieze of Cupids in the Salon de l'Oeil-de-Boeuf

1701 Gilded stucco
cf. Flamen no. 46a(*). Work of a team, payment in 1707 (*Comptes,* V, 125).

VERSAILLES, PALACE

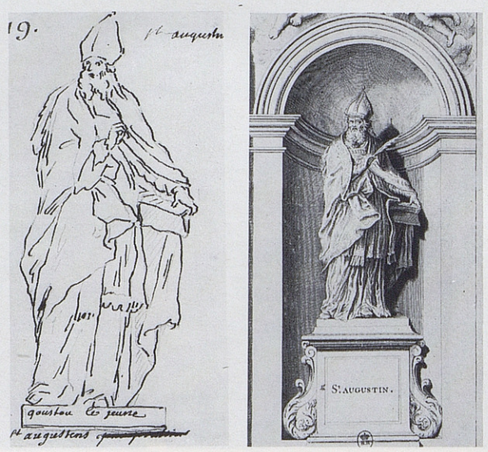
29
Work on the Façades of the Place Louis-le-Grand (Vendôme), Paris

ca. 1701–02 Stone
At the same time as the façades of the first Place Vendôme (no. 11) were being demolished, Hardouin-Mansart laid out a new square following a different plan, in the Corinthian order; the sites were sold to private individuals (Arch. Nat., $O^{1}1551$; $Q^{1}1141$; cf. Boislisle, "La Place des Victoires et la Place Vendôme", *Mém. Soc. Hist. Paris, Ile de France,* 1888, p. 161–98). P. worked on the sculptures on the façades together with Herpin and Hardy (no. 34), (Deed of 8 Feb. 1704, mentioned in P.'s Invent.a.d.); but the old *Descriptions* of Paris attribute to P. alone the treatment and execution of the capitals*, the window-frames, the pediments* decor. with the coats-of-arms of France among trophies, the masks* on the keystones of the arcades (Brice, *Descr.,* 1752, I, 303–05; Piganiol, *Descr.,* 1742, II, p. 403 etc.). In the old drawings and engravings also appear angels sitting on the slopes of the pediments, trophies dominating the façades giving on to the streets (today de la Paix and Castiglione). For the hôtel which Louis Dublineau built in 1700 (today Place Vendôme no. 12), a private contract had been signed with Poultier; in 1702, Dublineau gave this hôtel to Urbain Aubert (Arch. Nat., Y 273, fol. 466). But several years passed before the façades of all the hôtels could be completed. On 17 June 1702, Hardouin-Mansart issued a progress report (Arch. Nat., $Z^{1J}460$): only the hôtel of Antoine Crozat (today no. 17) had been finished, incl. the sculptures of the façade; the sculptural work for the majority of the other hôtels was still to be completed. In 1714 Charpentier and Monthéan were still carving the façades of the hôtel of Beaudet de Morlet (today Place Vendôme no. 2), which shows that P. and his associates were not responsible for all the sculptures in the square.

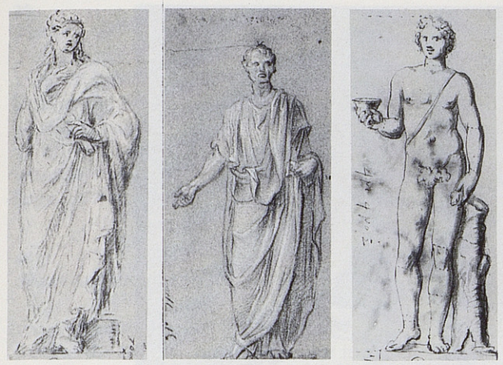
PARIS, PLACE VENDOME

30
St. Augustine, for the Dôme des Invalides

1702 Statue Plaster H: over life-size
For a niche in the Chapel of St.-Augustin; the two other niches contained St. Alipius by Mazière (no. 40) and St.



30



31

Monica by François (no. 21). Payment 900 L. (*Comptes,* IV, 1176; V, 348). Félibien des Avaux, *Invalides,* p. 311; Granet, p. 111; Pérau, p. 81, engr.* by Cochin in Pérau, pl. 90; drawing* in the Coll. De Cotte, Bibl. Nat. Est., Hc 14, 2. Replaced by a marble statue which was at first to be entrusted to G. Coustou, but was finally commissioned from Pajou (Salon of 1761); this statue has also disapp. (cf. Dreyfus, 'Les Statues du Dôme des Inval. au XVIIIème s.', *BSHAF,* 1908, p. 261–312; Boinet, *Eglises,* III, p. 161; F. Souchal, *Les frères Coustou,* 1980, p. 62). Today the niche contains a statue of Religion by Bousseau. The smaller plaster model was incl. in P.'s Invent.a.d. (cf. p. 178) but was not valued because it belonged to the King. Destroyed.

31
Restoration of Antiques for Marly

1702 Marble
Payment of 4586 L. for these restorations to several sculptors, incl. P., cf. Mazière no. 37 (*Comptes,* IV, 853). Three drawings* in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26), show that P. restored:
1. a Bacchus: he re-did the head, the right hand holding the goblet and, partly, the left arm and the legs.
2. a fully dressed woman, holding a parchment roll; P. re-did the head.
3. a man holding a parchment roll. This figure was placed in the Bosquet des Sénateurs at Marly, descr. in the Invent. of 1722 (Arch. Nat., $O^{1}1962^{A}$, fol. 173). Whereabouts unknown.

32
Work at Chaillot

ca. 1702–03 (?)
A note signed by Hardy (no. 41), Herpin and P. dd. 8 Feb. 1704, lists the work done by them at Chaillot and the Place Louis-le-Grand; the note is quoted in the Invent. of P.'s papers, cf. Biogr., p. 154. Perhaps this is the work which was carried out from 1702–03 in the Convent of the Visitation at Chaillot, under the direction of Jacques V Gabriel, partly financed by the Maréchal de Lorge. Not ident. or disapp.

33
Erato, for Ecouen

1703 Statue Tonnerre Stone H: 195
P. rec. 90 L. and the sculptor Alexandre 70 L. for this statue (Arch. Chantilly, Comptes de la Maison de Condé AB, year 1703, fol. 481). In 1696, the château had become the property of Henri-Jules de Bourbon, Prince de Condé. The Prince undertook modifications both in the Château and in the gardens. To the west, between the Château and the Futaye, in an oval esplanade enclosed by a balustrade, a new parterre was established where the statue of Erato was put on a high pedestal (Arch. of Chantilly, BB, carton 10, Ecouen). In 1706, P. sent two workmen to Ecouen with orders to take down and re-erect the statue; he himself went there on 8 April 1706 for three days, having received an order from the Prince de Condé, who, however, changed his mind and sent P. from Ecouen to Chantilly, where P. does not seem to have been further employed. (Poultier's Mémoire closed at 27 L., quittance (receipt) dd. 30 Dec. 1709 signed by Haranger, agent to the Prince de Condé, Arch. Chantilly, BB, carton 10). In 1700, 1703 and 1704, Hardy (no. 31) was employed on the modifications at Ecouen, also Jérôme Derbais in 1706 and 1708. It is not known what has become of the statue of Erato.

34
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Two young tritons carrying shells* H: ca. 200
b. *Heads of monsters and of winds*
In collab. with a team, cf. Poirier no. 14. Illustr. under N. Coustou no. 43*. Destroyed.



35



35

35
Tomb of the Marquis François de l'Hospital

ca. 1703 Marble
In the Chapel of the Saint-Esprit in the Church of the Augustins Déchaussés, or Petits-Pères (today the vestibule of the Sacristy of the Church of Notre-Dame-des-Victoires). cf. the copy of the Ms. of Father Isidore de Sainte-Madeleine about the history of this Church in the Bibl. Hist. Ville de Paris, Ms. C.P. 3548.

Marie Mestayer, widow of the Marquis (died 27 April 1702), was granted the use of this chapel, with the right of burial, on 30 Dec. 1702 (Deed dd. 19 Jan. 1703, Min. Centr. Arch. Nat., Et. XIII, 144). The monument was probably erected soon afterwards and certainly before 1716, the year when the Marquise retired to Poitou. The old *Descriptions* of Paris attrib. it to Poultier, and also give a description (Piganiol, *Descr.*, 1765, III, p. 96; Hurtaut & Magny, I, 1772, p. 356–7 etc.). The tomb stood in the recess of the window giving on to the street; it was exec. in black marble; the epitaph was on the base; above the sarcophagus was seated a weeping woman, who held in one hand a handkerchief, in the other a heart and a medallion on which the heads of the Marquis and the Marquise were carved in bas-relief; behind them a pyramid, decor. with trophies of arms, supporting an urn and the armorial bearings of the Marquis; on either side hung large stucco curtains, looped back at the window-arch. The main carved part of the monument was taken to the store at the Petits-Augustins, probably in 1795 (*Arch. Mus. Mon. fr.*, II, p. 236). During restorations in ca. 1875, the marble statue of the weeping woman (100×220) was changed into an allegory of 'Prudence'* (wrongly called 'Truth'), and covered with a beige colour-wash; it was returned to the Church of Notre-Dame-des-Victoires and placed in the Chapel of St.-Joseph; the handkerchief was replaced by a mirror with a long handle; the heart and the medallion by a serpent. An oval medallion* of unknown provenance in Versailles Mus. (Inv: MV 7053; H: 67) repr. a man and woman in profile, is probably the medallion from the tomb of François de l'Hospital (publ. by F. Souchal, *BSHAF*, 1975, p. 162–3).

PARIS, CHURCH OF NOTRE-DAME-DES-VICTOIRES *(The weeping woman only)*
VERSAILLES, MUSEUM *(The medallion only)*

36
Crucifix

1704, or before Bronze
"A Christ in bronze on the cross", exh. at the Salon of 1704, *Livret*, p. 41. Not ident. or disapp.

37
Adam and Eve tempted by the Serpent

1704, or before
Exh. at the Salon of 1704, *ibid.* A plaster group of two figures, on the same theme, is listed in P.'s Invent.a.d., cf. p. 179. Not ident. or disapp.

38
A Guitar Player

1704, or before
Exh. at the Salon of 1704, *ibid.* A plaster figure of 'Pascarienne' (or 'Pasquarel') is listed in P.'s Invent.a.d., cf. p. 179. Pasquarel was a character in the Italian Comedy. Not ident. or disapp.

39
Venus

1704, or before
Exh. at the Salon of 1704, *ibid.* In P.'s Invent.a.d. (cf. p. 179) is listed a small plaster figure of Venus, valuation 12 L., with five other plaster figures and a Venus without arms, also in plaster, which must have been large, as it was valued at 22 L. Not ident. or disapp.

40
Suzannah tempted by the two Elders

1704, or before
Exh. at the Salon of 1704, *ibid.* Not ident. or disapp.

41
Louis XIV crushing Heresy

1704
Statue known from an engr.* by Charpentier and Chevalier (Bibl. Nat. Ms., Clairambault 1158, fol. 198; Boislisle 'La Place des Victoires et la Place Vendôme', *Mém. Soc. Hist. Paris, Ile-de-France*, 1888, p. 258). The caption on the engr. indicates that in 1704 the statue was dedicated to the King by Antonio Bagniera, an Italian pupil of the Musique Royale, and was carved by Poultier. This Antonio Bagniera, or Bannieri (1638–1740) was born in Rome, but his whole career as a castrato was spent in France. Although Louis XIV had forbidden such surgical operations, he pardoned him and did not allow him to retire until he reached the age of 70 (F.-J. Fétis, *Biographie universelle des Musiciens*, 1860, I, p. 239). The King is repr. wearing a cuirass, holding the cloak of an Emperor, a sword at his left side; he is standing, crushing to the ground the Hydra, who represents Heresy, his right hand is resting on the club of Hercules, the left on his hip. Whereabouts unknown.



41

42
Sculptures at the Château de Sceaux, for the Duchesse du Maine

1704 Stucco, plaster and wood
The domaine de Sceaux was bought in Dec. 1699 by the Duc du Maine, whose wife, the whimsical Louise-Bénédicte de Bourbon Condé, completely transformed the apartment on the first floor, decorating it with paintings by Claude III Audran and bas-reliefs by Poultier. Details of their work in the small Cabinet looking on to the courtyard and in the Galerie are supplied by two mémoires of Audran and P. added at the top of the Ms. 550 of the Musée Condé at Chantilly: "Dessein de l'appartement de SAS Madame la duchesse du Maine à Sceaux" (quoted for the first time by G. Brière, 'Le Pavillon de l'Aurore au château de Sceaux', *AAF*, 1916, p. 203, note 1).

a. In the Cabinet dedicated to the themes of the Arts and Sciences, Audran painted scenes repr. Apollo and the four types of Poetry; Poultier carved in stucco:
I. In the four corners of the domed ceiling, four bas-reliefs:
Apollo holding the serpent Python
Apollo and Daphne
Clytie in love with the Sun
Apollo flaying Marsyas
II. Above the mantelpiece: the bee-hive, emblem of the whimsical order of chivalry created by the Duchesse.

Above the casement-window opposite: a cartouche containing the cypher of the Duchesse du Maine with a garland of flowers, a roebuck and a little dog.
III. On the four walls, bas-reliefs extended as a frieze: On the window wall: on one side, bas-reliefs of children playing music, joined by a goat beating the rhythm and a monkey tuning his violin; on the other side, bas-reliefs of children dancing, together with a parrot and a singing cock, accompanied by ornaments and trophies. On the wall on the side of the galerie: bas-relief of children dedicated to the Arts, one as an architect, a second carving the bust of the Duchesse du Maine, a third drawing, together with an eagle holding trophies of the arts and a lion holding a carved head, accompanied by trophies of music.

On the wall of the mantelpiece: on one side, a bas-relief of children engaged in fortune-telling by astrology, together with a fox and a monkey. On the other side, a bas-relief of child philosophers with two tawny owls, symbolising Study.

On the wall looking on to the courtyard: Bas relief of child astronomers, with a terrestrial and a celestial globe, joined by Jupiter's eagle and Juno's peacock.

b. In the Galerie, where Audran painted cupids playing among trees, flowers and fruit, Poultier carved:
I. A rich plaster decoration extended as a frieze on the string-course of the central dome.
II. At the four corners, wooden terms with heads of satyrs and grotesque gods.
III. On the four walls, wooden terms with heads of women and nymphs, each carrying a motto and different motifs: a radiant mirror, a swarm of bees, a star, a compass-needle, a celestial globe, a lyre.

IV. On the two piers, two satyrs carrying two bacchantes, who are holding ivy-garlands.
V. On the two doors, trophies of music.

c. Poultier also carved the furniture for the Cabinet and the Galerie with ornaments connected with gardening.

Nothing of all this decoration is extant, because in 1789 the Château, which had been sold to a businessman, was razed to the ground. Two preparatory drawings by Audran for the ceiling of the Cabinet and the Galerie are in Stockholm (Nat. Mus., Cronstedt, II, 112; III, 83). Destroyed.

43
Work at the Hôtel de Broglie, Paris

1704–05
In 1704, Charles-Amédée de Broglie, Comte de Revel, had a hôtel built by P. Bullet in the rue St.-Dominique, at the corner of rue de Bellechasse, the present nos. 2–4 rue St.-Dominique (not no. 35, at the corner of rue de Bourgogne, as stated in the *Descriptions* of Paris and also by J.-F. Blondel in his *Arch. fr.*, I, p. 238; they confuse it with the Marquis de Broglie's hôtel dating from 1720). Poultier did sculptural work there for the sum of 635 L., followed by other work for 420 L. (Promesse 28 April 1705 audited on 27 Oct. 1707 by the notary Dubreuil; quittance by P. for 635 L. on 4 July 1712, Min. Centr. Arch. Nat., Et. CXII, 447). Charles-Amédée died on 25 Oct. 1707, leaving the hôtel uncompleted. His brother François-Félix, the 'Chevalier de Broglie', sold it on 21 Jan. 1710 to François Poulain de Beaumont (Et. LXXVIII, 540); the hôtel was a large house enclosing a great rectangular courtyard with a small building in the centre (Ms. plan, Bibl. Nat. Est., Va 273 h). In 1711, Poulain de Beaumont had the interior embellished by Boffrand, but relinquished it on 7 Aug. 1711 to Victor-Maurice, Comte de Broglie; the latter gave power of attorney to his brother Joseph-Hyacinthe to settle the amount due to Poultier. The hôtel disappeared in 1790 when the Boulevard St.-Germain was broken through. cf. Catal. of the Exh. *Le faubourg St.-Germain. La rue St.-Dominique,* Paris, Musée Rodin, 11 Oct.–20 Dec. 1984, p. 181–4 (B. Gournay). Destroyed.

44
Children, *Birds and Rocks for the Islets in the Bassins des Salles Vertes, Marly*

1704–06 Lead
cf. Hardy no. 49★. Payment 14,500 L. to a team incl. Poultier (*Comptes,* IV, 1101). Some sculptors in this team, Hardy (no. 49), Poirier (no. 19) and Lespingola (no. 50a), must have done more work on this project, because they rec. in addition 22,738 L. (*Comptes,* IV, 1074, 1184–5; V, 21, 169). The bassins were demolished, but some of the children were re-utilized at Versailles for the Bassin du Rond Vert (cf. Hardy no. 62). Partly destroyed.

45
Sculptures at Trianon-sous-Bois

1705 Stone
cf. Hardy (no. 54(★)) who collab. with P., Lepautre (no. 14) and Poirier (no. 22). Payment to the four sculptors 4500 L. (*Comptes,* IV, 1157) for

a. *The cornices in the apartments* Plaster
Destroyed.

b. The sculptures on the façade St.-Leu stone
cf. Mém., Arch. Nat., O[1]1874, publ. by M. Magnien, 'Le Trianon de Marbre pendant le règne de Louis XIV', *Revue de l'Hist. de Vers.,* 1908, p. 28–9.

Twenty-eight consoles (H: 97), each decor. with a head crowned by a palmette. Heads of Flora, Ceres, Bacchus and Saturnus (H: 97) on the keystones of the arches at the east and west façades of the avant-corps. Four trophies related to the Seasons (72×292) above the architrave. Eight consoles decor. with festoons (H: 210) supporting the architrave.

VERSAILLES, GRAND TRIANON

46
Ornaments on the Cornices of the Peristyle at the Grand Trianon

1705–06 Stone
For details, cf. Poirier (no. 23) who worked in collab. with Poultier.

VERSAILLES, GRAND TRIANON

47
Ornaments on the Roof of the Chapel

1705–07 Lead
Work of a team: for details of the payments cf. Poirier no. 25. Descr. and illustr. under Dedieu no. 45(★).

VERSAILLES PALACE, CHAPEL

48
Group of Children, for Marly

1707 Lead
For details, cf. Poirier (no. 27), who worked in collab. with Poultier. Disappeared.

49
Work in the Hôtel de Mayenne, Paris

1707–12
This Hôtel had been built in 1613, in the rue St.-Antoine, at the corner of the rue du Petit-Musc, for Henri de Lorraine, son of the Duc de Mayenne. Boffrand changed the arrangement of the interior from 1707 onwards, at the demand of Anne de Lorraine-Vaudémont, Princesse de Lillebonne, widow of François-Marie de Lorraine, Prince de Lillebonne, in order to accommodate there her brother, Charles-Henri de Lorraine, Prince de Vaudémont (Brice, *Descr.,* 1725, II,













Details *49*



50



51

p. 225; Piganiol, *Descr.*, 1765, V, p. 39). The sculptors Herpin and Poultier, together rec. 900 L. in 1707; Herpin alone 600 L. in 1707 and 1800 L. in 1708; in 1711, P. and Herpin together rec. 250 L. for their work in the apartments; again, in 1713, they together rec. another 600 L. for work exec. in 1712; in 1713, M. Lange was paid 250 L. "pour 2 scabellons qui portent 2 vases dans le Cabinet de Monseigneur le Prince et avoir fourni la menuiserie"; the bronze-founder Sautray was also employed on the decor. of the Hôtel (Arch. Dept. de Meurthe-et-Moselle, Chambre des Comptes de Lorraine, B 12432, 12436, 12439). Since then, ownership of the Hôtel has changed several times; in 1870 it was let to the Frères des Ecoles Chrétiennes, who recently purchased it.

Part of Boffrand's decoration has been preserved: the cornices of two Salons, one on the ground floor★, where chimeras and child satyrs are represented playing in scrolls; one on the first floor★, showing Venus, Goddess of Love, reclining on a couch, with two cupids; nymphs and cupids personifying the four Elements★; trophies. The major part of the wood-work was sold in the 19th c. to the Comte Cahen d'Anvers, who installed it in his Château de Champs, in the Chambre de Madame and her Boudoir, giving on to the cour d'Honneur.

PARIS, HÔTEL DE MAYENNE, 21 rue Saint-Antoine
CHÂTEAU DE CHAMPS (Seine-et-Marne)

50–59
WORK AT THE CHAPEL, VERSAILLES PALACE

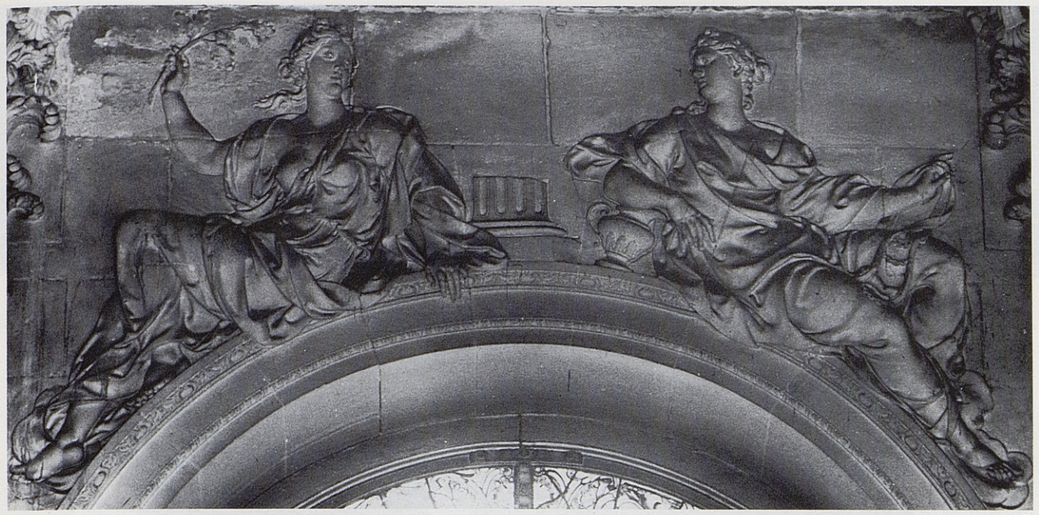
50★ Saint Basil **51★ Saint Athanasius**

1707 Two statues Tonnerre stone H: 292
Two Fathers of the Greek Church placed on the exterior balustrade of the chapel. The two statues were together valued at 2000 L. (Mém., Arch. Nat., $O^1$1784), payment in 1707–8 (*Comptes*, V, 124, 216). The two saints look at one another, each holding a book. In 1691, P. had already treated the same subject at the Invalides (nos. 18, 19).

VERSAILLES PALACE, CHAPEL

52★
Force and Prudence

1707–08 Bas-relief Bonbanc stone L: 194
Two of 26 seated figures of Virtues above the 13 windows of the Tribune (cf. P. Bertrand no. 19). Valued at 1600 L. (Mém., Arch. Nat., $O^1$1784; only part of the payment is mentioned in the *Comptes*, V, 216). The two Virtues surmount the second window of the north Tribune. Force, seated in front of a truncated column, brandishes an oak-branch; Prudence holds



52

attributes which usually characterise Temperance, an urn and a bridle-bit. The Virtue of Prudence was carved for the same Tribune by Poirier (no. 31).

VERSAILLES PALACE, CHAPEL

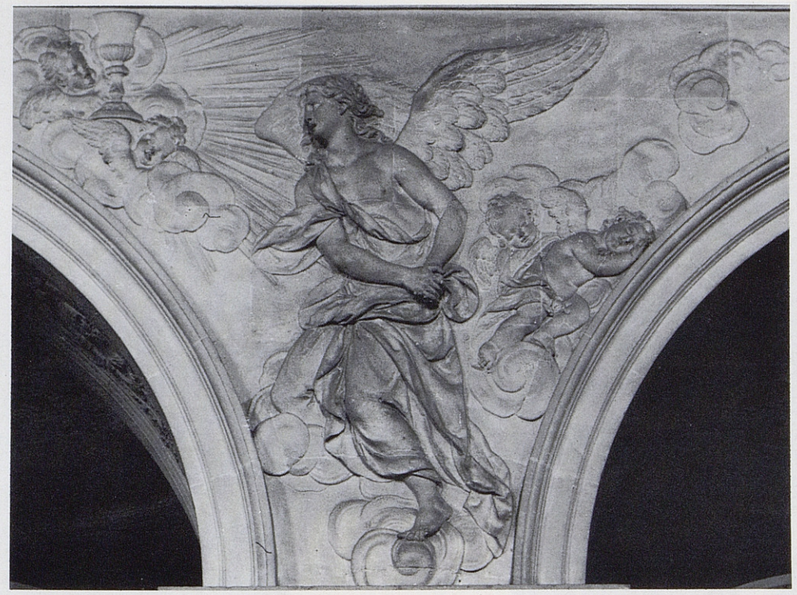
53★
Angel holding a Girandole

1708 Bas-relief Bonbanc stone H: 160
One of the two angels above the doors in the west wall of the Tribune Royale; the other angel was carved by Lepautre (no. 23). Valued at 600 L. (Mém., Arch. Nat., $O^1$1784; payment, *Comptes*, V, 317, 412). The angel, in a moulded frame, carries a flaming girandole and seems to be running on clouds. For stylistic reasons, the angel on the right can be attributed to P.

VERSAILLES PALACE, CHAPEL



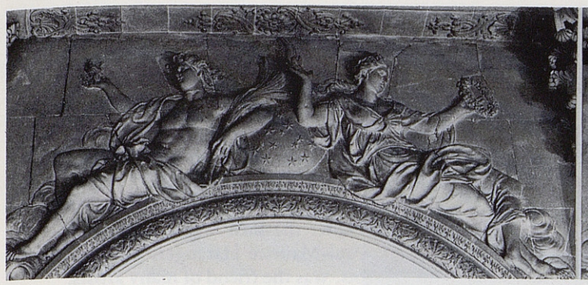
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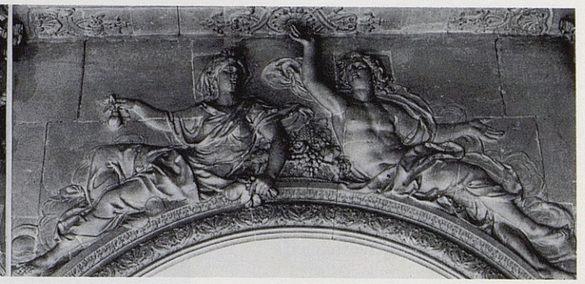
54



55



57



58

54*
Allegory of Christ praying on the Mount of Olives

1709 Bas-relief Bonbanc stone H: 170
One of 16 bas-reliefs evoking the Passion of Christ; cf. Ph. Bertrand no. 22. Valued at 1200 L. (Mém., Arch. Nat. O[1]1784; payment, *Comptes,* V, 317, 412). Represented by an adolescent angel kneeling on clouds and praying in front of a radiant chalice, surrounded by cherubim; a small sleeping angel symbolises the sleep of the apostles.

VERSAILLES PALACE, CHAPEL

55*
Trophy related to Christ praying on the Mount of Olives

1709 Bas-relief Hard limestone H: 250
On the pillar below the great allegorical bas-relief (no. 54); cf. Ph. Bertrand no. 23. The central cartouche is suspended by a ribbon decorated with olive branches; a small angel holds on to the ribbon, another supports the cartouche. It is decorated with a bas-relief of Christ in the Garden of Olives, to whom an angel is presenting a chalice.

VERSAILLES PALACE, CHAPEL

56*
Cherubim in Clouds

1709 Half-relief Bonbanc stone L: 130
At the keystone of the same arcade. Valued at 225 L. (Mém., Arch. Nat., O[1]1784; payment together with no. 54).

VERSAILLES PALACE, CHAPEL



56

57* 58*
Truth and Beatitude
Hospitality and Divinity

1709–10 Two half-reliefs Stone Each figure L: 178
In the Salon Haut of the Chapel, on the West wall, cf. G. Coustou nos. 33–4. Four Virtues reclining in pairs above the arched windows. Valued at 2550 L. (Mém., Arch. Nat., O[1]1784; payment, *Comptes,* V, 412). Truth and Beatitude are leaning against a star-studded globe in the centre; Truth is a young man who gazes at a flame rising from his right hand; he holds a palm-branch in his left; Beatitude is a woman holding a crown of flowers.

Hospitality, a woman leaning against a basket overflowing with fruit, holds an ear of corn and a purse; Divinity is a young man opening his arms towards the sky.

VERSAILLES PALACE, CHAPEL

59
Ornamental Sculpture

1709–10 Stone
P. carved the great central cartouche on the West wall as well as the frames of three windows on the same side, all together valued at 2150 L. (Mém., Arch. Nat., O[1]1784; payment, *Comptes,* V, 412). These ornaments are similar to those carved by Lapierre (no. 25*) on the East wall.

VERSAILLES PALACE, CHAPEL

60
Sculptures at the Château Neuf de Meudon

1709 Stone and plaster
I. cf. J.-L. Lemoyne (no. 27(*)), who collab. with P. and Lepautre (no. 32). The *Comptes,* V, 381 mention only one payment of 5777 L. to the three sculptors, but the total amounted to 29,981 L. (Arch. Nat., O[1]1523). The work consisted of:

a. Stone sculpture on the exterior of the building: the two pediments of the central pavilion were each decor. with angels holding an escutcheon; the two pediments of the side wings were decor. with military attributes, masks and consoles.

b. *Stone sculpture for the interior,* especially the sopraportes in the vestibule.

c. *Plaster sculpture for the cornices*

Extant are only the sculptures on the exterior of the central pavilion, which has been transformed into an observatory.

MEUDON, OBSERVATORY

II. *Unspecified work*

cf. Poirier no. 42. Probably for the interior of the Château Neuf. Destroyed.

61
Eight Torchères and four Vases, for Meudon

1709 Stone

Payment 1560 L. to Lepautre (no. 33), J.-L. Lemoyne (no. 28) and P. (*Comptes,* V, 379). For the Palace Chapel and the steeple of the Parish Church. Destroyed.

62
Monument of Joachim Faultrier

1709 Bas-relief Marble

The abbé J. Faultrier (1626–1709), first lawyer, then Intendant of Hainaut, was a highly educated man of letters, who dedicated his last years to establishing an important Library, which he kept in his apartment in the fourth courtyard of the Grand Arsenal in Paris. We know P.'s work from an engr.* by Bernard Picart on the title page of the Catalogue of this Library, compiled in 1709 by Prosper Marchand. The caption under the engr. reads: *Poultier sculp. in marmore B. Picart delineavit 1709.* It shows a small wall tablet which may have been in Faultrier's Library. The portrait bust in profile of the abbé, in his ecclesiastical vestment, was displayed in an oval medallion suspended by a ribbon and surrounded by several attributes: a globe of the world, books, ink-stand, hand of justice, sceptre, scales, sword, map of fortifications, buckler; the medallion rested on a base with an engraved inscription; underneath it Faultrier's coat-of-arms. Probably destroyed.



62

63
Bust of a Man (Abbé Haranger ?)

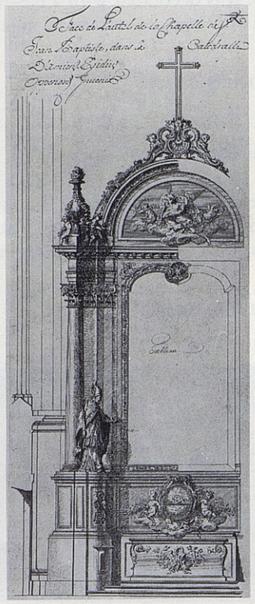
1709 Marble Over life-size

A judgment given by the Parc Civil on 11 May 1709 (Arch. Nat., Y 7218), sentenced the Abbé Haranger to pay Poultier 250 L. for a bust in white marble, over life-size; P. had also furnished the plaster model and its base. This judgment is also mentioned in P.'s Invent.-a.d. It is not clear whether the bust was a portrait of the Abbé Haranger. Paul-Maurice Haranger, canon of St.-Germain l'Auxerrois, was the friend of many artists, such as Antoine Watteau. Not ident. or disapp.

64*
Work for the Altar of Saint-Jean-Baptiste, in the Cathedral at Amiens

1709–10

cf. Delignières, p. 437–9; J. Foucart-Borville, 'Nouveaux compléments aux décorations d'Oppenord et des Slodtz dans les cathédrales d'Amiens et de Soissons', *BSHAF,* 1976, p. 163–6; *Invent. Rich. Art France, Province, Mon. Rel.,* 1901, III, p. 102. Decoration for the altar of the Chapel of St.-Jean in the left arm of the transept of the Cathedral, comm. in fulfilment of a Vow made by the City of Amiens during the plague in 1688. The decoration of the altar conforms to Oppenord's plans; the drawing* is in the Bibl. Nat. Est., Réserve B 2a, Coll. De Cotte, no. 1879 (publ. by Foucart). The contract for the masonry and the sculpture, today lost, was copied by Pagès (*Ms. of Jean Pagès, bourgeois d'Amiens,* 1858, IV, p. 429–444, also publ. by



64



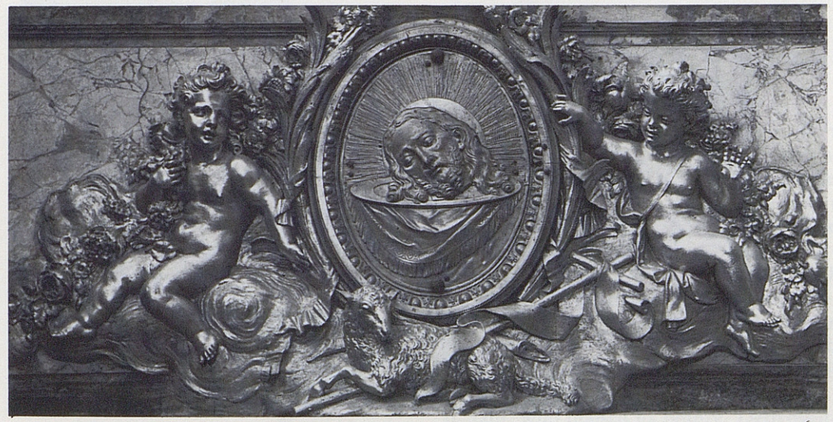
64



64a



64b



64c

Delignières, p. 455–6). It was signed on 2 May 1709, in the presence of Poultier and the marble-worker P. Mallerot (cf. vol. II, p. 197), between the Chapter of the Cathedral and the contractors for a sum of 19,000 L. for the sculpture; Oppenord directed the exec. of his project. P. and Mallerot undertook to complete the work and put it into position by 15 June 1710. P. carved:

a.* Saint Firmin

b.* Saint François de Sales

Two statues Tonnerre stone H: 195

Signed on the pedestal: J. POULTIER 1710

c.* Child angels holding up a medallion with the head of St. John the Baptist

Bas-relief Lead and gilded copper Width: ca. 300

For the tabernacle-reliquary on the altar. The child angels are sitting on clouds, a garland of flowers over their shoulders; the paschal lamb lies between them, with the cross and Christ's standard; the angels hold palm-branches framing an oval medallion in gilded copper with the severed head of St. John the Baptist on a platter, standing on a cloth, against a background of rays.



64h

d. *The altar-coffer* Wood

Replaced by another altar in the 19th c.

e. *The frame of the painting on the retable* Wood

Picture painted in 1714 by Hallé. Replaced in 1780, incl. the frame, by a large bas-relief by Carpentier.



64g

f.* The arched pediment above the retable. Wood

Decorated with an adolescent angel holding a sword and a cloth (related to the martyrdom of St. John the Baptist), accompanied by two child angels holding a palm branch and a crown of flowers.

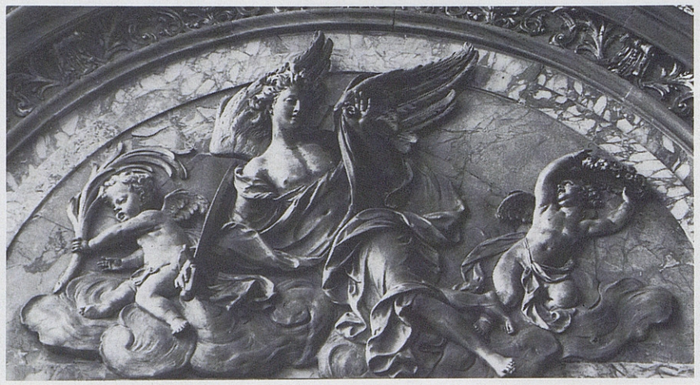
g.* Two flaming torchères above the columns framing the retable. Wood

On the base of each torchère are seated two child angels with garlands in their arms.

h.* The foot of the cross standing above the pediment embellished with scrolls and shafted cherubs. Wood

Poultier may have been assisted in the exec. of d., e. and f, by the sculptors Dupuis and Cressent. The main part of the work was completed in the summer of 1710. In the Chapel of St.-Pierre-St.-Paul in the right arm of the transept (a pendant to the Chapel of St.-Jean), Dupuis and Christophle carved, in 1749–52, a similar decoration, in less precious material and of a lower quality, which has remained intact.

AMIENS (Somme), CATHEDRAL OF NOTRE-DAME



64f

65*
Companion of Diana

1710–14 H: 162 (without plinth)

For the bibliogr., cf. Cayot no. 8. This Companion of Diana was part of a royal commission in 1710, for 10 different statues illustr. this subject (cf. Dedieu no. 49). Each sculptor rec. on account 200 L. For P.'s statue, which was completed and put into position at Marly in 1714, an additional 3400 L. were paid (*Comptes,* V, 432, 788, 874). The Invent. of 1722 describes the statue in a bosquet de Louvecienne thus: "richly dressed, the right leg crossed over the left; in her lowered left hand she holds a piece of her drapery together with her bow. She rests her right arm on a tree-trunk and holds a horn; suspended on the tree-trunk a quiver filled with arrows" (Arch. Nat., $O^{1}1969^{A}$). In 1727, Hardy (no. 77) made a pedestal for P.'s statue with sculptural decorations on hunting themes. P.'s sketch* for the statue is in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26, 54). In 1795, the statue with its pedestal was moved from Marly to the public garden of the Hôtel de Ville at Bolbec. The small plaster model appears in P.'s Invent.a.d. (cf. p. 178) but was not valued, as it belonged to the King.

BOLBEC (Seine-Maritime), GARDEN OF THE HÔTEL DE VILLE



65

66
Charity and Perseverance

1712–13 Bas-relief Lead

For the choir of Notre Dame (cf. Ph. Bertrand no. 28*), above an arcade on the north side. Valuation 1800 L. (*NAAF,* VIII, 1892, p. 120); yet P. rec. only two payments on account of 300 L. and 150 L. (*Comptes,* V, 610, 695). Mentioned in the old *Descriptions* of Paris. The Virtues were repr. by adolescent angels with appropriate attributes. Destroyed during the Revolution.



65

67
Bacchus

1714 Statue St.-Leu stone H: 225

Comm. on 23 April 1714 for 300 L. for his house by a man called Constantin (acc. to written note mentioned in P.'s Invent.a.d.). Not ident. or disapp.

68
Work for the Hôtel of the Premier Président at Paris

1714–18

Jean-Antoine de Mesmes, Comte d'Avaux, was nominated Premier Président au Parlement de Paris in 1712. He left his hôtel in the rue St.-Avoye in order to take up residence in the Palais de Justice, in an hôtel reserved for the Premier Président, which Germain Boffrand had completely restored both inside and out (Mém. of Boffrand from 1712–14, mentioned in *BSHAF,* 1923, p. 338). The carved decoration was done by P. and Michel II Lange, who worked in partnership up to 29 Dec. 1718, sharing the payments equally (acc. to a document of 29 Dec. 1718 mentioned in P.'s Invent.-a.d.). The hôtel is descr. by Brice (*Descr.,* 1725, IV, p. 346), who praised its beauty. Destroyed.



69a



69b

69
Jean-Baptiste Colbert de Torcy (1665–1746) ?

1715
a.★ Bust in patinated plaster H: 80
Signed: POULTIER 1715
Man with a long wig, wearing a large lace collar over his dress. Identified by F. Souchal (with reservations) as Colbert de Torcy, nephew of the minister Colbert (*BSHAF,* p. 166–8).

PARIS, PRIVATE COLLECTION

b.★ Bust Marble H: 79
The main variant in comparison with the plaster is the wig, which comes down below the shoulders. At the back is fitted a strong metal clamp, which seems to indicate that the bust was intended for an architectural frame, perhaps a tomb. Exh: in London, *French Paintings and Sculptures of the 17th c.,* 1968, Heim Gallery, no. 54 (attrib. to Coyzevox and ident. as E. Colbert de Villacerf). cf. Souchal, *BSHAF,* p. 166–8.

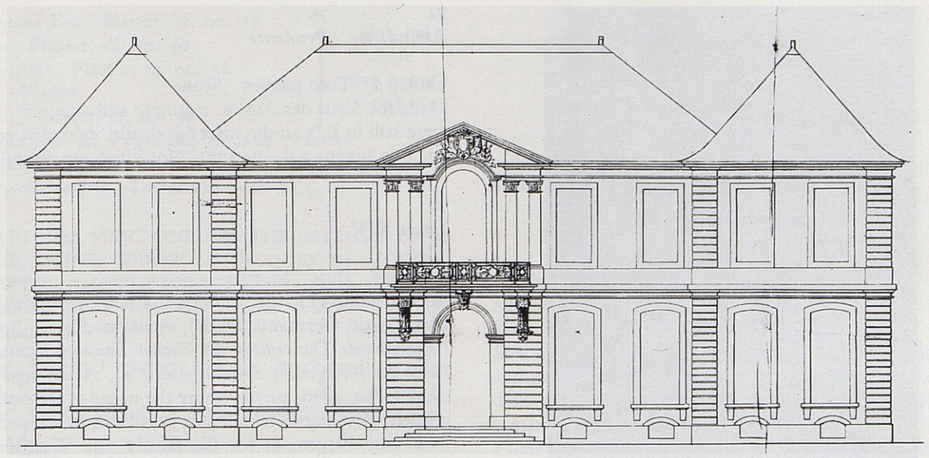
SPRINGFIELD (Mass.), U.S.A., MUSEUM OF FINE ARTS
(The Gilbert H. Montague Collection; Inv: 69.S01)

70
Work for the Hôtel of the Duc and Duchesse de Gramont at Issy (Hauts-de-Seine)

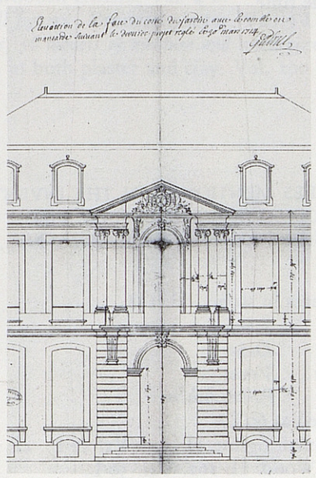
1717–18 Stone and plaster
Jacques V Gabriel built for Antoine-Charles, Duc de Gramont and his wife, Anne Baillet de La Cour, two hôtels, one in 1704 in Paris, the second in 1714 on the main street at Issy. The specification for the masonry for the house at Issy, dd. 2 Feb. 1714, accompanied by ground plans and elevations★ (Min. Centr. Arch. Nat., Et CXVII, 255), represents a first design which was considerably modified in a second plan dd. 30 March 1714, also with drawings of the elevations★ on the garden- and courtyard-sides and of the cross section★ (Arch. Nat., $Z^{1J}1314^{3}$, 5, pièces 6, 7, 8, publ. in the Catalogue of the Exhibition *Hommage aux Gabriel,* Paris, 1983, p. 124–5). P. and Herpin did the carved decor.: in stone for the exterior (pediments and perhaps capitals) and in plaster for the interior, amounting to 3112 L. (acc. to a Mém. signed by Gabriel dd. 15 Dec. 1718; quittance of P. and Herpin dd. 29 Aug. 1718, Min. Centr. Arch. Nat., Et. XX, 458, inform. M. Rambaud). The hôtel, which contained the Duc de Gramont's magnificent collections of paintings and objects d'art (listed in his Invent.a.d. dd. 12 Nov. 1720, Et. CXVII, 318) no longer exists. Destroyed.

71
Work at the Hôtel Blouin, Paris

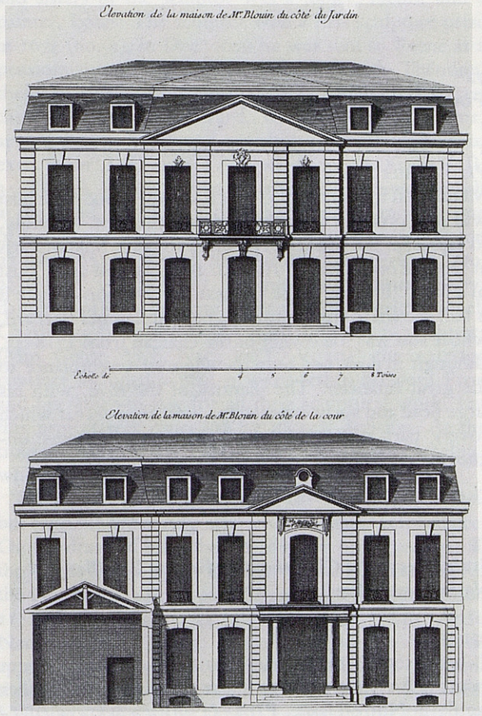
1718 Stone and plaster
Louis Blouin, Intendant des Châteaux de Versailles et de Marly, had, in 1717, commissioned Jacques V Gabriel to build for him an hôtel in the rue du faubourg St.-Honoré (today no. 31). Gabriel entrusted the carved decor. to P. and Herpin in partnership, for the amount of 500 L. (acc. to a document dd. 24 June 1718, mentioned in P.'s Invent.a.d.). The hôtel is descr. by J.-F. Blondel, *Arch. Fr.,* III, 139; engravings of ground plan and elevation★, *ibid.* and in Mariette, *Arch. Fr.,* p. 64–66. The façade giving on to the courtyard, was decor. with a peristyle of Doric columns and a bas-relief above the central window of the first floor, surmounted by a pediment. On the garden façade, masks marked the bays of the first floor; the pediment was decor. with a bas-relief repr. Flora (which does not show on the engr.). After the death of Blouin in 1729, the hôtel frequently changed hands; it was demolished in 1887. Destroyed.



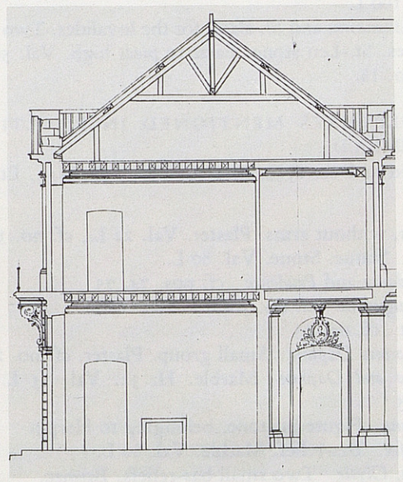
70



70



71



70



72

72*
Portrait of an unknown Man

1718 Bust Terracotta Signed on the edge:
Par Poultier son amy 1718
Mentioned by Lami, p. 413: at that time (1906), the bust was in a private collection and was thought, wrongly, to represent the painter Hyacinthe Rigaud. Sold in Paris at Drouot on 23 May 1911, no. 107, marked only 'Bust of a Man'. It went to the Château de Grosbois, where it is still shown to the visitor as a bust of Samuel Bernard, whose son was the owner of the château from 1718–53, although it does not bear the slightest resemblance to the great financier. The identity of the man, with his large nose and surly expression, wearing a cravat which covers part of his embroidered dress, remains unknown. cf. Souchal, *BSHAF,* p. 164.

CHATEAU DE GROSBOIS (Val-de-Marne)

73
Sculptures in the Chapel of Cardinal de Noailles, Notre-Dame, Paris

1719
P. sent 500 L. to Frémin, "as part of the expenses incurred for the sculptures in the Chapel of the Noailles family in Notre-Dame, Paris" (a written acknowledgement by Frémin is mentioned in the Invent. of P.'s papers, cf. Biogr. p. 154). Perhaps this concerns collaboration by P. on the bronze bas-relief of the Assumption of the Virgin by Frémin (no. 32), but it is possible that P.'s death prevented him from contributing very much to this work, which Frémin himself left behind uncompleted when he went to Spain in 1721.

74 **75**
Abundance ***Prudence***

Undated Two statues Stone
Made for Sieur des Aigles, engineer and architect. They were still in P.'s studio after his death, valued at 560 L. (cf. P.'s Invent.a.d., p. 178). Not ident. or disapp.

76
Louis XIV

Undated Bust Marble
Was in Schloss Lichtenwalde near Chemnitz (today Karl Marx Stadt, Germany, DDR); mentioned by R. Steche, *Beschreibende Darstellung der älteren Bau-und-Kunstdenkmäler des Königreichs Sachsen,* fasc. VI, *Amtshauptmannschaft Flöha,* 1886, p. 76, where the name of the sculptor is spelt: Poustier. The Schloss was built in 1722–26 by J.-C. von Naumann for the family von Watzdorf. It burnt down in 1905. The bust was probably destroyed at the same time.

SCULPTURES MENTIONED IN THE INVENT.A.D. OF MARIE MOLORE, POULTIER'S FIRST WIFE.
(Dated 5 June 1696, Min. Centr. Arch. Nat., Et. XIII, 127)

Seven figures in stone H: 178

Ceres	*Pomona*
Bacchus	*Dido*
Vertumnus	*Venus*
	Pallas Athene

Each valued at 60 L.
Dancer Small figure. H: 130. Val 40 L., cf. no. 22
Crucifix Wood. H: 162. Val. 50 L.
Christ with the Virgin and St. John Bas-relief. Marble. Val. 100 L.
St. Athanasius and *St. Basil,* for the Invalides. Two large statues. St.-Leu stone. Each 10 *pieds* high. Val. 500 L. cf. no. 18.

SCULPTURES MENTIONED IN POULTIER'S INVENT.A.D.
(Dated 12 Dec. 1718, Min. Centr. Arch. Nat., Et. IV, 109)

Venus, without arms. Plaster. Val. 22 L., cf. no. 39
Mars Statue. Stone. Val. 80 L.
Abundance and *Prudence* cf. nos. 74, 75
St. Augustine cf. no. 30
Diana cf. no. 65
Apollo and Daphne Small group. Plaster. cf. no. 25
Apollo and Daphne Marble. H: 32. Val. 15 L., cf. no. 25
Neptune Figure in stone, belonging to Herpin
Crucifix Bas-relief. Marble. Val. 80 L.
Venus, Clytie Two small bas-reliefs. Bronze. Val. 48 L.

Adam and Eve Plaster. cf. no. 37
Venus Plaster. cf. no. 39
Pascarienne Plaster. cf. no. 38
Faun Plaster
Dancer Plaster. cf. no. 22
} Val. of these five items 12 L.
Crucifix with the Virgin and St. John Plaster. Val 48 *sols.,* cf. no. 1
Thirty-one models Terracotta. Val. 24 L.

SCULPTURES MENTIONED IN THE INVENT.A.D. OF MARIE SALINE, WIDOW OF JACQUES DE MOUSSY, SCULPTOR, THEN OF POULTIER
(Dated 26 April 1731, Min. Centr. Arch. Nat., Et. LXX, 295)

Christ Bronzed plaster, on his blackened wooden cross. Val. 20 L.
Christ Gilded wood, on his cross (with a small stoup). Val. 4 L.
Three Figures of Christ In wood as well as in plaster. On their wooden crosses. Val. 4 L.
Three small figures Bronzed plaster. Val. 3 L.
Ten groups, 56 models of medium and small size, 24 small medallions, in both plaster and clay. Val. 100 L.

PROU, Jacques (1655–1706)
For family tree, see endpapers

Son of Jacques Prou (1620–83) and Marie Anguerrand and nephew of Perrine Prou and Matthieu Lespagnandelle (vol. II, p. 398). His father was a well-known joiner at the Bâtiments du Roi, who worked at the Palais du Louvre and at Versailles, at Vaux-le-Vicomte and for several private patrons, such as the Duc de Noailles in his hôtels at St.-Germain-en-Laye and at Versailles (Invent.a.d. of Marie Anguerrand, 27 July 1679, Min. Centr. Arch. Nat., Et. LXXXIV, 196; additional Invent. of J. Prou 28 April 1684, Et. LXV, 112, inform. Mr. Leblant). Among the nine brothers and sisters of the sculptor was a joiner, Henri, and a painter, Louis. The sculptor won a first sculpture prize in 1674 (no. 1); in Dec. 1676 he was sent to Rome as a pensionnaire of the Acad., together with Théodon; there he met again Flamen and Hurtrelle and stayed there for 2½ years; Errard, who was then Director, appreciated his work and gave him several sculptures to exec. (*Corr. Dir. Acad. Fr. Rome,* I, 69, 82, 84; *P-V,* II, 35, 45, 47). On his return to Paris, he presented himself at the Acad. on 31 Aug. 1680 with several models, one of which was accepted for exec. in marble (no. 6); on 27 June 1682 he was elected Academician (*P-V,* II, 170, 223). On 15 Jan. 1681, he married Suzanne Tuby, daughter of Jean-Baptiste Tuby and Marguerite Cocuel; Charles Le Brun and Lespagnandelle acted as witnesses (Min. Centr. Arch. Nat., Et. LXV, 104); the marriage contract included a plan of partnership between Prou and his father-in-law for all their sculptural work, but this project was cancelled by mutual decision. At the time the sculptor lived at the Hôtel Royal des Gobelins, where he remained until his death.

From 1681–92, P. worked at the Bâtiments du Roi, but without producing any work of major importance. On the death of his father in 1683, he promised that all the works begun by his father at Versailles and those for the Duc de Noailles would be completed (Constitution 11–12 Sept. 1684 and 14 July 1689, Min. Centr. Arch. Nat., Et. LXV, 113, 125). In 1684, he took an apprentice, Charles-Bonadventure Andrieu (apprenticeship 27 Sept. 1684, Min. Centr. Arch. Nat., Et. LXV, 113). On 4 Oct. 1689, he bought the Office of Valet de Chambre to Monsieur, the King's brother, which he kept until 1701, when Monsieur died (Constitution 20 Sept. 1694, Min. Centr. Arch. Nat., Et. XI, 337). Knowing that P. did a portrait of Monsieur (no. 17), Ch. Seymour ('A group of Royal Portrait-busts, *Art Bulletin,* 1952, XXXIV, p. 288–97) has tried to attrib. to him a bust in Washington, which is

supposed to represent Monsieur; based on this work and P.'s reception piece, Seymour has tried to define P.'s work as following the style of Coyzevox and to attrib. to him a whole series of busts, posthumous portraits and funeral monuments, such as the Tomb of François d'Argouges reputedly by Coyzevox (no. 59). Following Seymour, D. Kaczmarzyk ('Popiersie Krolowej Marii Kazimiery Sobieskiej i jego domniemany autor Jacques Prou junior', *B. Hist. Sztuki,* 1978, 40, no. 2, p. 142–7) attribs. to P. the busts of Marie-Casimire Sobieska and of Louis XIV extant in Poland. We do not agree with these attributions.

On 13 Aug. 1695, P. was elected Asst. Prof. at the Acad., and Prof. on 17 March 1704 (*P-V.,* III, 168, 389). He exh. at the Salon in 1704 and, in the same year, carved a statue for Marly (no. 19), which certainly repr. his most important work for the King. He died on 7 March 1706, leaving only three living children out of the 14 born during his marriage. His Invent.a.d., drawn up at the request of his widow, shows that he lived in fairly easy circumstances and had in his possession several pictures painted by contemporaries. His studio, which contained several incomplete works, was valued by Théodon (Invent.a.d., 20 May 1706, Min. Centr. Arch. Nat., Et. XXIV, 536).

Bibliogr:
Bibl. Nat. Ms., Fichier Laborde 12174, 56133–82; Pièces Originales, 2390; Arch. Nat., Y 281, fol. 277 v°; Herluison, p. 361; Jal, p. 1010; T.-B., XXVII, 1933, p. 426; Rambaud, I, 231, 438–9.

1
The Creation of Adam and Eve

1674 Bas-relief
First prize of the Académie (*AAF,* V, 277; *P-V,* II, 35, 45; Guiffrey, *Liste des pensionnaires*). Probably destroyed.

2
Faun playing the Flute

Between 1677–79 Marble
Copy after an antique from the Borghese Coll. in Rome (today in the Louvre Museum, Paris; cf. Haskell & Penny, p. 212–3), known as 'le Fluteur Borghese' and listed together with a similar copy by Goy (no. 3) in the Invent. of the Acad. de France in Rome (drawn up in 1684) as one of the works sent to France (*Corr. Dir. Acad. Fr. Rome,* I, 130). There are several fluteplayers listed in the royal gardens, but it is not known which were by Prou and which by Goy. Hurtrelle (no. 9) and J. Raon (no. 45) also did similar copies. Not ident. or disapp.

3
Victory

Between 1677–79 Terracotta
'De l'invention de Prou'; listed in the Invent. of the Acad. de France in Rome in 1684 (*ibid.,* p. 133). Probably destroyed.

4
Flora

Between 1677–79 Terracotta
Listed in the same Invent., cf. *supra*. Probably destroyed.



Detail 6

5
Christ in Limbo, for the Chapel of the Château de Sceaux

ca. 1679–80 Bas-relief Marble
The two bas-reliefs on either side of the altar were exec. by Cornu (cf. *app.,* vol. II, p. 427) and Prou, after designs by Le Brun (Nivelon, 'Le Brun', p. 232–3). Whereabouts unknown.



6



Detail 6

6★
Union of Painting and Sculpture

1680–82 Bas-relief Marble 90×70
Reception piece for the Académie, cf. Biogr. p. 179. A lengthy explanation of the subject was given by Guillet de Saint-Georges in a lecture at the Acad. (*Mém. inéd.,* II, p. 80–5). The theme had already frequently been treated at the Acad. both in painting and in sculpture; here, Prou's intention was to celebrate both Arts as eminently suitable to extol the glory of the monarch through the art of portraiture; Painting and Sculpture appear as two sisters of equal importance, who discuss with one another a bas-relief repr. the King. Architecture is relegated to the back of the composition and repr. by a triumphal arch and a pyramid. This was Prou's way of flattering the Premier Peintre du Roi, Le Brun, who was in fact Director of the Arts to the King. The bas-relief remained at the Acad. during the 18th c.; descr. by Guérin and Dezallier (*Descr. Acad.,* p. 60, 135). In 1796, it was sent to the Dépôt de Nesle, then to Versailles, to the Musée spécial de l'Ecole française; it is now in the Louvre (Inv. MR 2775). cf. Fontaine, *Coll. Acad.,* p. 25, 100, 119, 163, 212.

PARIS, LOUVRE



Detail 6

7
Decoration for the Escalier des Princes and *the Grand Salon*

1681–82 Stone, plaster and stucco
In collab. with Ph. Caffieri, Coyzevox (no. 23(★)), Légeret (no. 11) and J.-B. Tuby (no. 51). Payment 11,222 L. in several instalms. (*Comptes,* II, 11, 136, 172). The same artists rec. 1816 L. for work in stucco and plaster in the Grand Salon (destroyed), next to the staircase (*Comptes,* II, 178).

VERSAILLES, PALACE

8
Sculptures in the Salon de la Guerre

1681–83 Stucco, metal and bronze
A number of artists took part in the decor. of this Salon, but it is not possible to establish their individual contributions. It is, however, certain that Coyzevox (nos. 24, 25) played the leading role. Coyzevox and P. rec. 1200 L. in 1682 for "nine metal trophies and the bronze bas-relief for the mantelpiece" (a.), then, together with J.-B. Tuby (no. 58), 1000 L. and 4000 L. for stucco-work (b.); finally, Coyzevox and Prou 3530 L. towards a total of 10,330 L. for work in stucco and metal (a, and b.), (*Comptes,* II, 14, 138, 314).

a. Work in metal
This consists of:
I. The eight trophies directly above the four doors and the four windows, each with a cuirasse and arms.
II. The four sopraportes illustr. the Seasons, with heads and appropriate garlands above the King's cypher (Illustr., cf. Coyzevox's Autumn, no. 24(★)).
III. The bas-relief on the false chimney-piece: History writing on a Shield, generally attrib. to Coyzevox, who alone rec. an additional payment of 3500 L. (no. 25c★ and *app.,* vol. II, p. 429).

The four "trophies and falls of arms" which flank the arcade giving on to the Galerie des Glaces and the window opposite, were exec. in 1683 and 1701 after models by Buirette (no. 8a) and Lespingola (no. 9a).

b.★ Works in stucco on the vaulted ceiling:
I. At the four corners, globes with a decoration of fleurs-de-lis and crowns surrounded by arms and palms.
II. Festoons of palm-branches framing the paintings in the spandrels and the central vault.

The stucco cornices, decor. with trophies of arms alternating with thunderbolts, were exec. by Mazeline (no. 16), Jouvenet (no. 13f), Coyzevox (no. 24), Arcis (no. 37) and Le Conte (no. 16). Finally, Prou alone rec. 7000 L. "for his work" (*Comptes,* II, 139); this payment probably concerned the sculptor Prou rather than his father, the joiner, although the latter also rec. numerous payments for work in the same connection.

VERSAILLES, PALACE

9
Work at the Fontaine de la France Triomphante

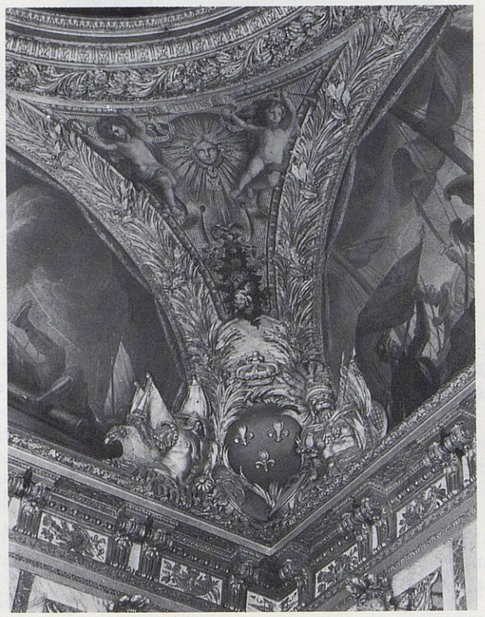
1681–83 Lead
For this fountain in the Bosquet de l'Arc de Triomphe, cf. J.-B. Tuby no. 45. Although no payment to Prou for this work appears in the *Comptes,* P.'s collab. is confirmed by the 'Etat des Sculptures . . . de Vers. de 1694', no. 332; by Nivelon, 'Le Brun', p. 264 and by Piganiol, *Vers.-Marly,* 1701, p. 320–1. This is entirely tenable because of the Contrat de Société made with P.'s father-in-law, Tuby, cf. P.'s biogr. p. 179, but it is impossible to identify.

VERSAILLES, GARDENS

10
Two Vases, two Shells, two Masks

1682–83 Lead
For the Bassin Sous le Dragon (later de Neptune). Payment 1700 L. in two instalms., the balance grouped together with other works in 1695 (*Comptes,* II, 140, 278; III, 1080, 1129). Illustr. under Carlier no. 3(★).

VERSAILLES, GARDENS

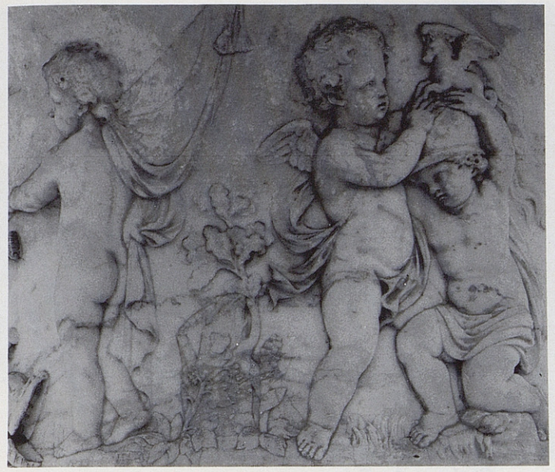

Detail *8b*

11
The Attributes of the Earth, for Marly

1683–84 Stucco
One of the 16 groups for the terrace of the Pavillon Royal, cf. B. Massou no. 39b. Prou rec. 950 L. (*Comptes,* II, 367, 522; Arch. Nat., O[1] 1475, fol. 6; O[1] 1490, fol. 1). Destroyed in 1685.

12★
Vase

1684 Marble H: 195
In the old *Descriptions* (Piganiol, *Vers.-Marly,* 1701, p. 161; Mme. Jourdain, 'Remarques hist.', 1695, p. 87 etc. and the 'Corresp. des Beaux-Arts', Arch. Nat., O[1] 1907[A], 11, Liste des Sculpteurs), one of the vases in the Parterre de Latone is attrib. to P.; its bas-relief repr. the child Mars, seated on trophies and being crowned


Detail *12*


Detail *12*

by genies of war. The vase by Hardy (no. 8), a pendant, repr. the Triumph of the child Mars. P. rec. 1400 L. and, in 1695, the balance as part of a total payment incl. other works (*Comptes,* II, 440, 623; III, 1080, 1129). Valued on 15 Aug. 1692 at 2600 L. (Arch. Nat., O[1] 1964[4]). Engr. by Thomassin, *Vers.,* p. 208.

VERSAILLES, GARDENS

13
Ionic Capitals at the Grand Trianon

1687–88 Marble
Payment 746 L. for two straight pilaster capitals and two corner capitals (*Comptes,* II, 1181; III, 100). Illustr. under André no. 11(★).

VERSAILLES, GRAND TRIANON

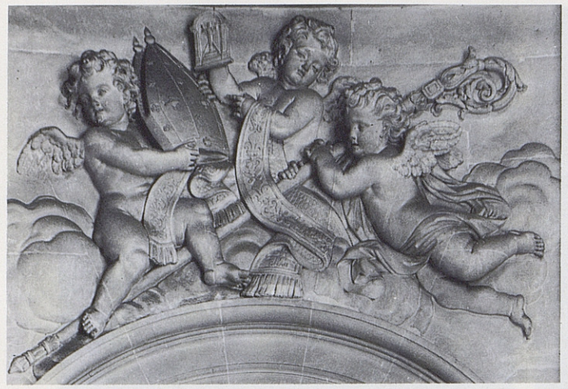
14
Sixteen Cassolettes for the Pavillon Royal, Marly

1688 Stone
Payment 1945 L. (*Comptes,* III, 167, 337; Arch. Nat., O[1] 1490, p. 61; *NAAF,* 1876, p. 66). Placed above the balustrade, four cassolettes for each of the four sides. Visible in the watercolour drawing Arch. Nat. O[1] 1472, p. 4, illustr. under Barois no. 9★. Destroyed.

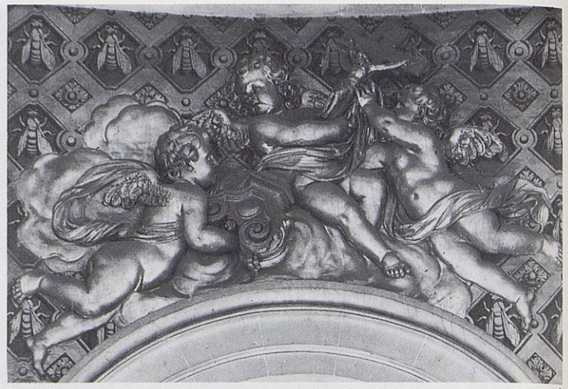
15★
Child Angels carrying Liturgical Instruments, for the Invalides

1691 Two bas-reliefs Stone 140×250
Payment 900 L. in three instalms. and 78 L. for the models in clay and wax (*Comptes,* III, 554, 703; IV, 473; Arch. Nat., O[1] 1665[36]). Félibien des Avaux, *Invalides,* p. 313, erroneously attribs. only one bas-relief to Prou. The reliefs surmount two of the 12 niches in the round chapels. The others were: one by Lapierre (no. 3★), one by Slodtz (no. 14★), five by Renard (no. 4★), one each by Bourderelle (no. 3), A. Lefebvre (no. 6), Rousselet (no. 8★). The sources enable us to recognise the three reliefs in the Chapél of St.-Ambroise, respectively by S. Slodtz, Renard and Lapierre, and the relief by Rousselet in the Chapel of St.-Grégoire; other documents give to Renard one relief in the Chapel of St.-Jérôme, two in the Chapel of St.-Augustin and one in the Chapel of St.-Grégoire, which we have tentatively identified on stylistic grounds (cf. Renard no. 4).


12



15a



15b

Therefore it is likely that the remaining four bas-reliefs were by Prou, Lefebvre and Bourderelle. From stylistic comparisons, we suggest attributing to Prou: a.* The bas-relief in the Chapel of St.-Augustin above the north-east niche: child angels holding a mitre, a bishop's crook, a stole and an osculatory; b.* The bas-relief in the Chapel of St.-Jérôme above the south-east niche: child angels holding a Crucifix.

PARIS, DOME DES INVALIDES

16
Bacchus and Ariadne, for the Gardens at Marly

1699–1701 Model Plaster H: 194
cf. Poirier no. 5. One of the four groups which were to decor. the corners of the Bassin des Quatre Jets at Marly. Although no payment to P. appears in the *Comptes,* we know from Piganiol (*Vers.-Marly,* 1701, p. 481), that P. had been comm. to do this group, and that the model was completed by 3 Oct. 1699 (Arch. Nat., O^1 1473, p. 66). A drawing* in Berlin (Kunstbibliothek, Hdz 265a, fol. 29) shows the group. The two figures are standing face to face; the god, holding a long stem of vine-leaves, places a star-spangled crown on the head of Ariadne. However, this group and that by S. Slodtz (no. 16), were not accepted and, on 31 Aug. 1701, the King comm. Van Clève (no. 42) to submit a new model. Probably destroyed.

17
Philippe of Orléans (1640–1701)

1704 or before Bust (?) Marble
In the Salon of 1704, P. exh. the "portrait of Monsieur, only brother of the King, carved in marble", *Livret,* p. 31. In the Invent. of P.'s studio were mentioned: three oval bas-reliefs in marble and a plaster bust repr. Monsieur, the King's brother. An attempt to identify this bust, made by Seymour, is not accepted by us (cf. Biogr. p. 179). Not ident. or disapp.

18
Christ at the Column

1704, or before Bronze (?)
Exh. in the Salon of 1704, *Livret,* p. 31. Material not specified. In the Invent. of P.'s studio is listed a Christ at the Column in terracotta. Probably inspired by the Christ at the Column by Duquesnoy. Many bronze statuettes repr. Christ at the Column are in the Trade (cf. *The French Bronze,* Catal. of Exhib. at Knoedler, New York, 1968, no. 66). Not ident. or disapp.



16



19



Detail 19

1705–11 on an islet of rocks in the Fountain called Amphitrite in the Salles Vertes, whose shape was altered in 1709; then it was put at the foot of the terrace of the Château in a green arbour on the west side behind the Appartements Verts, at the top of a bassin, which was also changed in 1713 (watercolour drawings in Arch. Nat., O^1 1470, p. 29, 31, 44, 24; O^1 1472, p. 24*). In 1722, the statue was no longer in the gardens at Marly but in the store (Massou's Invent. of 1722, Arch. Nat., O^1 1969^A, fol. 300). Later changes of location are not known with certainty. The Musées Nationaux bought it at the Drouot Sale on 6 Dec. 1974 in Paris, Etude Audap-Godeau-Solanet (Inv. RF 3027). Exh: *Cinq années d'enrichissement du Patrimoine national, 1975-80,* Paris, Grand Palais, 15 Oct. 1980–2 March 1981.

Half-lying on a drapery covering her leg, her thigh and her left shoulder and crowned with roses, she leans her elbow on a rock and rests her right arm on a dolphin, which she restrains with a cord.

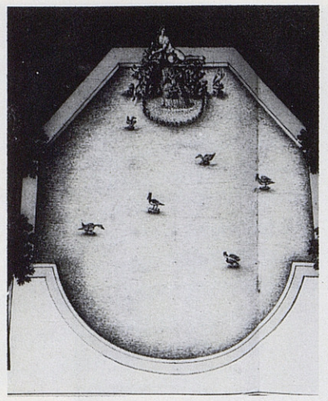
PARIS, LOUVRE

19*
Nymph, or Amphitrite

1704–05 Marble H: 98; L: 176; W: 162
Payment 3500 L. in 1705 and 1706 (*Comptes,* IV, 1184; V, 41). Drawing in Coll. de Cotte, Bibl. Nat. Est., Fb 26*. At Marly the Nymph was a pendant to the Nymph by Poirier (no. 19c). Descr. by Piganiol (*Vers.-Marly,* 1707, p. 400) under the name of Venus; in the 1707 Invent. (Arch. Nat., O^1 1976^A, p. 325–6) under that of Amphitrite, where it is stated that the statue was exec. in 1704. It was then placed successively: from



19

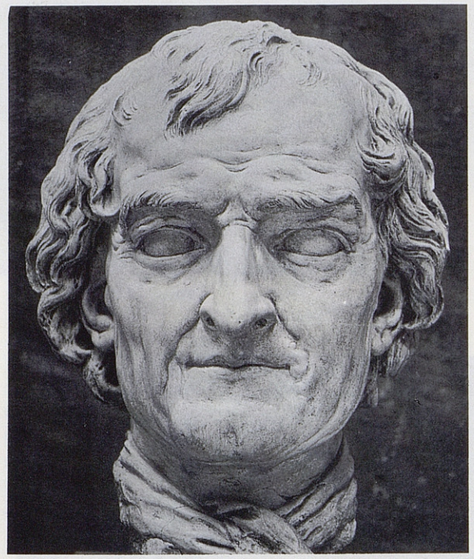


19

SCULPTURES FOUND IN PROU'S STUDIO AFTER HIS DEATH

(Invent.a.d., see Biography p. 180)

Two portraits repr. the King and Queen Marble, in frames of gilded wood. Val. 100 L.
A figure repr. Force Bronzed terracotta, on a painted wooden foot. Val. 40 L.
A medal repr. a figure of the King Marble, unfinished (64×35). Val. 250 L.
Three medals with portraits of Monsieur, the King's brother Unfinished (64×35). Val. 30 L. (cf. no. 17)
A head of Winter On a framed background. Val. 12 L.
Two marble medals repr. Christ and the Virgin Unfinished. Val. 10 L.
A medal of an Emperor Marble. Val. 3 L.
The group of Laocoon with his two children Terracotta. Val. 15 L.
Two Figures of Rivers repr. the Nile and the Tiber Val. 10 L.
Two torsos, one male, one female Val. 3 L.
An arm and a hand of Michelangelo's Moses Val. 3 L.
Two feet, one male, one female Terracotta. Val. 30 sols.
A hand holding flowers Val. 20 sols.
An 'Académie' (a nude study) Clay. Val. 20 sols.
A female hermaphrodite figure (two legs missing) Val. 30 sols.
A figure of Christ at the Column Terracotta (cf. no. 18) Val. 6 L.
Two masks Terracotta. Val. 2 L.
Two heads, partly antique, partly modern Plaster. Val. 3 L.
A Venus and a Gladiator Plaster. Val. 10 L.
A Child Plaster, by François Duquesny. Val. 10 sols.
A small figure of a Faun Plaster. Val. 1 L. 5 sols.
Two small children and the Body of Christ Plaster by Duquesnoy. Val. 20 sols.
A leg, an arm and a foot of Laocoon Val. 2 L.
Several fragments of heads and of masks Plaster. Val. 1 L. 10 sols.
A figure after the antique Plaster. Val. 15 L.
A bust repr. the late Monsieur, the King's brother (cf. no. 17). Val. 3 L.



Portrait Bust by Veyrier

PUGET, Pierre (1620–1694)

Born in Marseilles, baptised on 16 Oct. 1620; son of the master-mason Simon P. In about 1634, he was apprenticed to Jean Roman, master-carpenter and decorator of galleys at Marseilles. In ca. 1638, he went to Italy and stayed in Florence with a decorator of the Grand Duke; in 1640, he worked as a painter and a decorator in wood and stucco in the studio of Pietro da Cortona in Rome. In 1643, he was back in Florence, where Pietro da Cortona tried in vain to keep him, to work on the interior decoration of the Palazzo Pitti. In ca. 1644, he was in Toulon, where Admiral de Maillé-Brézé arranged for him to enter the studio of Nicolas Levray, sculptor at the Arsenal. In ca. 1645, he designed and supervised the decoration of the ship 'Le Magnifique', which in 1646 was renamed 'La Reine' in honour of Anne of Austria. He made a second journey to Italy together with a Brother Joseph of the Feuillants order, who had worked with S. Vouet and was supposed to copy antiques in Rome, but the journey was cut short by the death of the monk. In July 1647, P. married Paule Boulet in Toulon. In 1649, he worked, together with his brother Gaspard and N. Levray, on the decoration of fountains for Toulon (no. 1). In the accounts for the restoration of a painting in the Cathedral at Toulon, he is given the title of 'Master painter to the City of Toulon'. His painting of Saint Cecilia in Marseilles is signed and dated 1651. In the same year his son François was born. In 1652–53, as 'Painter to the city of Marseilles', he executed two paintings for the Chapel of the Fonts Baptismaux in the Cathedral of Marseilles, the 'Baptism of Constantine' and the 'Baptism of Clovis'. In 1654, he was commissioned to paint four altar-pieces for the Church of La Valette, near Toulon. In 1655, the city of Toulon commissioned him to do the decoration for the portal of the Hôtel de Ville (no. 4). In the same year, he finished the altar-painting of the 'Salvator Mundi' for the Cathedral at Marseilles. In 1658, the Jesuits of the Collège at Aix commissioned from him a sequence of 13 scenes from the life of the Virgin Mary, of which, however, he only executed two. In 1659, he stayed in Paris and went to the Château du Vaudreuil in Normandy, where he worked for a friend and colleague of the Intendant Fouquet, Claude, Marquis de Girardin. Fouquet sent him to choose marble for the Château de Vaux-le-Vicomte, but Fouquet's disgrace in 1661 prevented this. In 1661, P. spent some time in Rome and, in 1663, settled in Genoa. Among others, he worked for the Duke of Mantua. In 1667, negotiations began with the aim of making P. the Director of the studio in the Arsenal at Toulon. In 1668, he was again in Toulon, in charge of the decoration of the ships 'le Monarque', and, in 1669, 'le Paris' and 'l'Ile de France'. He submitted plans for the enlargement of the Arsenal at Marseilles. He stayed for some time in Genoa in order to complete the commissions he had received. In 1670, there were new instructions from Colbert aiming at a reduction of the decoration of the King's ships; therefore P. asked permission to carve figures from the blocks of marble at the Arsenal. That is the origin of the statues of 'Milo' and 'Perseus' (nos. 20, 24) which, together with the relief of 'Alexander and Diogenes' (no. 22), he later persuaded the Bâtiments du Roi to acquire. In 1671, he made designs for the decoration of the ships 'le Rubis' and 'le Jolly'; his plans for the Hospice de la Charité at Marseilles were accepted. In 1672, he acquired a house at Toulon. He submitted plans for town-houses at Aix-en-Provence (Hôtel Aiguilles, Hôtel Grimaldi-Régusse). In 1681, he bought a building plot in Marseilles, between the rue de Rome and the rue de Fongate, where he built a house. In 1686, he submitted plans and drawings for the projected statues of the King at Aix and Marseilles (nos. 27, 28). In 1688, he went to Paris, and Louis XIV granted him an audience at Fontainebleau. In 1691, he was married for the second time, to Madeleine de Tamborin. The end of his life was overshadowed by demands for payments from the Royal Treasury. He died on 2 Dec. 1694 and was buried in the Chapel of the Observants at Marseilles. His son François, a painter († 1707), exec. his portrait (Louvre, Inv. no. 7345, engr. by Jeaurat). There are also two self-portraits, one in the Musée des Beaux-Arts at Marseilles, the other in the Musée Granet at Aix-en-Provence (Inv. no. 86021), where there is also a bust★ of P. exec. by his best pupil, Christophe Veyrier (1637–90).

Bibliogr:
The essential sources for this account are the two following theses:
Guy E. Walton, *The Sculpture of Pierre P.,* New York University, 1967, University Microfilms Inc., Ann Arbor, Michigan; Klaus Herding, *Pierre P., Das bildnerische Werk,* Berlin, Gebr. Mann, 1970; followed by a complementary article: K. Herding, 'Documents nouveaux sur P. Puget. Les Archives départmentales du Var', *BSHAF,* 1979 (publ. in 1981), p. 77–79. Both theses contain a Catalogue Raisonné and a detailed list of sources, to which we refer.

On the occasion of the 350th Anniversary of P.'s birth, two collections of articles by different authors were published: *Arts et livres de Provence,* no. 78, Marseilles, 1971; *'Puget et son temps',* Actes du colloque tenu à l'Université de Provence les 15–16–17 Oct. 1971, publ. in *Provence hist.,* v. XXII, fasc. 88, April, June 1972.

Of the earlier bibliogr., the following are still important:
J. Bougerel, *Mémoires pour servir à l'Hist. de plusieurs Hommes Illustres de Provence,* Paris, 1752; Dezallier, *Vie,* 1787, II, p. 181–99; J. Duchesne, *Eloge hist. de Pierre P., Sculpteur, Peintre et Architecte. Ouvrage qui a concouru pour le prix proposé par l'Académie de Marseille,* Paris, 1807; T.-B. Emeric-David, 'Pierre P.' in Michaud, *Biographie Universelle,* XXXVI, Paris, 1823, p. 289; L. Lagrange, *Pierre P. peintre, sculpteur, architecte et décorateur de vaisseaux,* Paris, 1868; O. Teissier, 'Documents inédits sur Pierre P.', *Bull. Soc. Acad. Sciences, Agr. Arts et Belles-Lettres Départ. Var.* 1871, p. 377; C. Ginoux, 'Annales de la vie de Pierre P.', *RSBAD,* XVIII, 1894, p. 652; P. Auquier, *Pierre P.,* Paris, undated (1903); M. Brion, *Pierre P.,* Paris, 1930; F.-P. Alibert, *Pierre P.,* Paris, 1930; T.-B., XXXVII, 1933, p. 451 (Vollmer); W. Traschler, *Pierre P.,* Diss., Zürich, 1954; R. Preimesberger, *Studien zur barocken Plastik in Genua, Pierre P. und Filippo Parodi,* Diss., Vienna, 1962, Résumé in *Mitteilungen der Gesellschaft für Vergleichende Kunstforschung in Wien,* XVI/XVII, 1963–65, p. 50.

1
Fountain at the Porte Saint-Lazare, Toulon (Var)

1649 Calissane stone
cf. Herding, no. 1, p. 140–41. In 1649, the town of Toulon comm. from Gaspard P. (older brother of Pierre) and Nicolas Levray, a fountain to decorate the Porte St.-Lazare. Acc. to the communal archives of Toulon (BB 60, fol. 53 r°) a final payment of 90 L. was made to Pierre P. and N. Levray, which suggests that Gaspard, occupied elsewhere with other fountains, had handed over to his brother. This fountain, said to have been decorated with a statue of St. Louis, no longer exists.



2



3

2*
Adoration of the Shepherds

1653 Bas-relief Limewood 43.3×88.6
Signed: P. PUGET 1653. On the back, inscription in ink: PETRUS PUGET. DEL. Sculp. fECIT AQUAE . SEXTIUS A.D.1653

3*
Adoration of the Magi
1653 Bas-relief Limewood 51.2×96.5
Signed: P. PUGET 1653. On the back, inscription in ink: PETRUS PUGET. DEL. Sculp. fECIT AQUAE SEXTIUS A.D. 1653
cf. Herding nos. 2–3, p. 141. Probably part of a sequence of bas-reliefs for a Church in Aix. In 1937, the two reliefs appear in the Coll. Curtil-Boyer, then in the Coll. Sottano in Marseilles. Exh.: *Les Traditions calendales,* Marseilles, 1949–50, nos. 4, 5; *Santons et crèches de Provence,* Geneva, 1962–63, no. 1. In the first group, three shepherds are kneeling before the Virgin, St. Joseph and the infant Jesus, whose heads are missing. The second group contains, in addition to the three magi, three other figures, who appear to be introducing the Kings to the Holy Family. Joseph's head is missing.

PRIVATE COLLECTION

4
Decoration at the Portal of the Hôtel de Ville, Toulon

1656–57 High-relief Calissanne stone
Signed on the arch: P PVGET PIC(TOR) ESC(ULTOR) ARC(HITECTUS) M(ASSILIENSIS) T(OLONE).
The date MDCLVII, painted above the coats-of-arms, is no longer visible. H. (incl. the balcony): 675.
cf. Walton, no. 11, p. 152–54; Herding no. 8, p. 142–44. Comm. in 1656 by the Consuls of Toulon for 600 L. P. rec. an additional 200 L. in 1657 for some additions (Arch. Toulon, BB 61, DD 6 etc., publ. by Lagrange, p. 46. cf. also C. Ginoux, *Notice hist. sur les portiques et les caryatides de P. Puget,* Paris, 1886.
This decor. comprises:
a.* Two Telamones supporting the balustraded balcony. The shafts of the terms are decor. with shells, shell-fish and ribbons.
b. Above the keystone of the arch, the coats-of-arms of Toulon in a cartouche decor. with masks of satyr-heads and falls of garlands.

Having been taken down in 1942, the portal was re-erected on the façade of the Musée Naval. It has suffered some damage (the partly destroyed balcony has been restored). An old cast is at the Mus. des Mon. fr. in Paris.

TOULON, MUSEE NAVAL

5
Louis XIV

1659 Bust Stone
cf. Herding no. 9, p. 144–45. In 1659, the Consuls of Toulon comm. from P. a bust of the King for the niche above the balcony of the Hôtel de Ville, for which he received 400 L. (Arch. Mun. Toulon, BB 62, CC 261, DD 7). It seems that P. submitted a model, which was exec. by a stone-carver. Probably disapp. during the Revolution.

6
Tabernacle for the Chapel of Corpus Domini in the Cathedral at Toulon

1659 Walnut, pine and rose-wood ca. 370×430
cf. Walton no. 12, p. 157–8. Herding no. 10, p. 145–6. Comm. from P. for 1800 L. (Arch. Mun. Toulon, GG 16). P.'s work was destroyed by fire in 1681 and replaced with a work by his pupil Christophe Veyrier, which is still in position. A drawing in P.'s own hand, dd. 1659, has turned up in various collections at Aix-en-Provence, but has since disapp. cf. C. Ginoux, 'La Chapelle du Corpus Domini de la Cathédrale de Toulon', *RSBAD,* 1892, p. 158 et sq. Destroyed.





Details 4a

7
Model for the Interior Decoration at the Chapel of the Collège des Jésuites, Aix-en-Provence

1659 Terracotta
cf. Herding, no. 11, p. 147. In 1659, the Jesuits comm. from Jean Durand, sculptor at Aix, the cornice, the ornaments framing the paintings and the windows, consoles, cartouches and cherubim, in acc. with the model submitted by P. (Arch. dép. Bouches-du-Rhône, Fonds Lombard 1236. Minutes of Gaspard Reinaud, notary, fol. 423–4). It is not known whether the work was ever executed. Disappeared.



Detail 4a



4

8*
Hercules crushing the Hydra of Lerna

1659–60 Group Stone H: 274
cf. Walton no. 15, p. 164–7; Herding no. 12, p. 147–8. Acc. to Bougerel, p. 14, comm. by Claude Girardin for his Château du Vaudreuil (Eure) in Normandy; payment 300 ducats, together with the group of Ceres and Janus (no. 9). Hercules, a lion's skin around his hips, stamps on the hydra, lifting his club. The arms, the club and the hydra's head are missing. In the 19th c. cement restorations were carried out on his thigh and right knee. At the end of the 18th c. the group was moved to the Château de La Londe (Manche); it fell from its pedestal. At the end of the 19th c. the fragments were recovered and restored and bought by the city of Rouen. An engraving repr. a similar subject, signed P. Puget, is in the Musée des Beaux-Arts at Marseilles (Inv. no. 181).

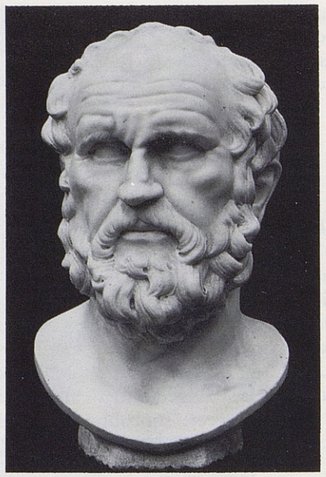
ROUEN (Seine-Maritime), MUSEE DES BEAUX-ARTS (Inv. no. SC. 221)

9
Ceres crowning Janus with Olive Branches

1659–60 Group Stone
cf. Herding no. 13, p. 148–9. Comm. by Claude Girardin at the same time as the previous group and placed at the entrance to the Château du Vaudreuil. In 1747, it was replaced by another work, which seems to indicate that by that time it had decayed. Bougerel states



8



10

that P. worked on the model for a bas-relief for Le Vaudreuil, but without indicating the subject. cf. Walton p. 168, no. 16 and R. Berger, 'A note on the Château of Vaudreuil', *GBA,* 1966[1], p. 91. Disappeared.

10*
Philosopher (?)

1662 Bust Marble H: 39.4
Signed and dated: P. PuGet F. Roma 1662
cf. Herding no. 17, p. 151; G. Walton, 'Pierre Puget in Rome', *Burl. Mag.,* CXI, 1969, p. 582. It is impossible to establish the identity of the bearded figure, whose forehead is bald, whose eyes are without any trace of the iris (Chrysippus, Hippocrates ?). This is the only work which can with certainty be dated to P.'s stay in Rome after the fall of Fouquet. Bought in Paris in 1969.

CLEVELAND (Ohio) USA, CLEVELAND MUSEUM OF ART (Inv. no. 69121, Leonard C. Hannä Jr. Bequest)

11
Hercule gaulois (Hercules at Rest)

1663–68
a.* Statue Carrara marble 156×106
cf. Herding, no. 16, p. 149–50; Walton, no. 23, p. 184–88. Exec. at Genoa. At first intended for Fouquet, the statue was acquired by Colbert for the gardens of his Château de Sceaux. During the first half of the 19th c. it was in the Palais du Luxembourg. Hercules, seated on an architectural fragment in an abandoned attitude, his left leg stretched out alongside his club, is leaning on his shield; the lion's skin has fallen to one side. In his left hand he holds the three golden apples from the garden of the Hesperides. One also recognises a laurel-branch and oak-leaves, symbols of glory and strength. The statue is traditionally called 'Hercules gaulois' (Florent Le Comte, v. III, p. 237).

PARIS, LOUVRE (Inv. no. N 15.345).



11a

b.* Statuette Terracotta H: 36.8
cf. Herding, no. 16A, p. 150–1. Probably the small model or one of the models for the statue. Without the shield, the laurel-branch, the oak-leaves and the apples of the Hesperides. Hercules is leaning on his club, not on his shield. Bequeathed in 1873 by His de la Salle.

PARIS, ECOLE DES BEAUX-ARTS (Inv. no. 1248)



11b

c.* Statuette Terracotta H: 31
Signed: P PVG(ET) P(EINTRE)
A(RCHITECTE) E (SCULPTEUR)
cf. Herding no. 16 B, p. 150, who, because of variants from the marble statue, suggests that this is another model by the artist's own hand. In 1868 in the Coll. Jules Boilly. Acquired for the Museum in 1902

AMIENS (Somme), MUSEE DE PICARDIE (Inv. no. 981/1)



11c



13b



13d



13e

12
Model for a High Altar with the Assumption of the Virgin

1663
cf. Herding, no. 26, p. 154; Walton, no. 19, p. 176–7. A commission, which was not followed up, from Francesco-Maria Sauli for the transept of the Church of S. Maria Assunta in Carignano at Genoa (Genoa, Arch. of the marchese Sauli Pallavicini, quoted by S. Varni, *Spigolature artistiche nell'Archivio della Basilica di Carignano,* Genoa, 1877, 71, Doc. XL). The project, for which P. rec. payment in 1663, consisted of a baldachin and, crowning it, a group repr. the Assumption of the Virgin. There are two drawings showing the projected altar, one at the Musée Granet, Aix-en-Provence, the other at the Musée des Beaux-Arts, Marseilles, both probably by P.'s own hand. Disappeared.

13
The Blessed Alessandro Sauli

1664–68
a.* Group Marble H: 420
cf. Walton, no. 20, p. 178–9; Herding, no. 27, p. 155–6. Comm. by Francesco-Maria Sauli for the decor. of the crossing of the transept in the Church of S. Maria Assunta in Carignano (cf. Varni, p. 79, doc. XLIV and no. 12 *supra*). Contract dd. 8 March 1664 for 8000 Lire for the statues of Alessandro Sauli and Saint Sebastian (Archivio di Stato di Genova, deeds of the notary Orazio Gritta, filza 1, scansia 941, publ. by Enrica Amadei, 'Due Contratti genovesi di P. Puget', *Notizie da Palazzo Albani,* anno X, no. 1, 1981, p. 52).

Dressed in his cope and wearing his bishop's mitre, his bearded head thrown back, the blessed Sauli gestures with his right hand, his fingers spread out; a child angel holds his crook diagonally in front of him; at his feet a richly bound book and a vase from which coins are spilling. Placed in a niche in the south-west pillar of the Church.

GENOA, CHURCH OF S. MARIA ASSUNTA IN CARIGNANO



13a

b.* Model Terracotta H: 46
Signed on the back: P PVGET IN
cf. Herding no. 27A, p. 156–7. The right hand is broken, the child angel carries the book instead of the crook. Probably P.'s first model. Coll. Daignan at Marseilles, then Bourguignon de Fabregoules; donated to the Museum in 1680. The Musée Grobé-Labadié in Marseilles has a drawing by P. which corresponds to this model.

AIX-EN-PROVENCE, MUSEE GRANET

c. Model Terracotta H: 66
cf. Herding, no. 27B, p. 157. The right hand and the crook are broken.

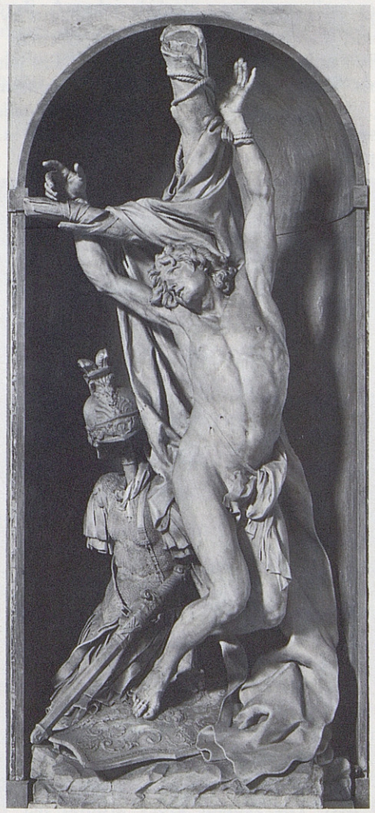
MUNICH, COLLECTION JULIUS BÖHLER

d.* Model Terracotta H: 69.8
cf. Herding no. 27C, p. 157. The right hand, the crook, one foot and the wings of the angel and the neck of the vase are broken. Acquired by the Museum in 1964; probably, together with b., one of the two terracotta models which in the 19th c. were in the Coll. Pallavicini, Genoa.

CLEVELAND (Ohio), USA, CLEVELAND MUSEUM OF ART
(Acc. no. 64.36; Andrew R. and Martha Holden Jennings Fund)

e.* Model (?) Terracotta with patina H: 70
Identical with the marble statue (a.). Walton, 'Terracotta sketch by Pierre P.', *Museum Monographs II, papers on objects in the Coll. of the City Art Museum of St. Louis.*

SAINT LOUIS (Missouri), USA, CITY ART MUSEUM



14a

14
Saint Sebastian

1664–68
a.* Statue Marble H: 450 1663–68
cf. Walton, no. 21, p. 180–1; Herding, no. 28, p. 157–9. For details of contract, see no. 13. Placed in a niche in the south-east pillar. The Saint, almost nude, stands with his arms tied to a tree, from which a drapery is suspended. His whole armour, helmet, cuirasse, sword and shield lie on his left.

GENOA, CHURCH OF S. MARIA ASSUNTA IN CARIGNANO

b.* Model Terracotta H: 75
cf. Herding, no. 28 A, p. 159. Numerous fractures and remains of white paint.

PHILADELPHIA, USA, PENNSYLVANIA MUSEUM OF ART
(Acc. no. 30.17.1; Gift Mrs. Herman Loeb)

c.* Model (?) Terracotta H: 93

PARIS, MUSEE DU PETIT PALAIS



14b



14c

15*
High Altar at the Church of San Siro, Genoa

1663–70 Black and coloured marble, bronze
cf. Walton, no. 18, p. 171–79; Herding, no. 29, p. 159–61. Erected in the Church of the Teatini at Genoa from 1663–70, the Altar is decor. with child angels, a great cartouche in the centre, cherubim in the corners, angels carrying cornucopias at the sides, a tabernacle with tiers on either side, and, above the clouds, a crucifix with an angel at its base. Exec. after the designs and under the direction of P., the work was done with the participation of his studio. *Annali della Casa e Chiesa De' RR Padri Chierici Regolari detti Teatini di San Siro,* 1670, fol. 451–3. A drawing in the Museum at Marseilles (Inv. no. D271) and one in the Musée Atger at Montpellier (no. 232) are connected with this project.

GENOA, CHURCH OF SAN SIRO

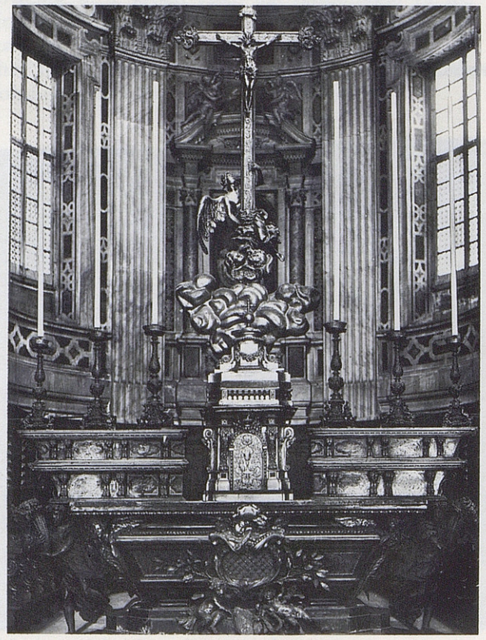


16

16*
Assumption of the Virgin

1664–65 High-relief Marble 125×95
Signed: P.P.F.GAL (Pierre Puget fecit Gallicus)
cf. Walton, no. 24, p. 190; Herding, no. 30, p. 161–2. Comm. in ca. 1664 by the Duke of Mantua, Charles II Gonzaga (cf. Joseph Pitton de Tournefort, *Relation d'un voyage au Levant fait par ordre du Roy contenant l'histoire ancienne et moderne de plusieurs isles . . .,* Paris, 1717, v. I, p. 11, and Bougerel, p. 22). The Virgin, in a great swirl of drapery, is carried above her sarcophagus by angels and child angels. Rediscovered in a German private collection and identified by Herding; cf. 'Ein wiedergefundenes Hauptwerk Pierre Pugets', *Pantheon,* N.F. XXVI, 1968, p. 268; U. Schlegel, *Die italienischen Bildwerke des 17. und 18. Jhs. Staatliche Museen Berlin,* 1978, p. 63–70. Long diagonal fracture.

BERLIN, STAATLICHE MUSEEN PREUSSISCHER KULTURBESITZ, SKULPTURENABTEILUNG



15

17*
The Immaculate Conception

1666–68 Group Marble H: 255
cf. Walton, no. 22, p. 182; Herding, no. 32, p. 163. Comm. from P. by Emmanuele Brignole, the founder of the Albergo dei Poveri, as a decor. for the High Altar of the Chapel. Contract for "950 reali da otto" dd. 11 August 1666 (Archivio di Stato di Genova, deed of the notary Orazio Gritta, filza 1, scansia 941, publ. by Enrica Amadei, 'Due Contratti genovesi di P. Puget', *Notizie da Palazzo Albani,* anno X, no. 1, 1981, p. 52–3). Brignole's Testament 1677, publ. by Lagrange, p. 383. The work begun by P. was completed by assistants after P.'s return to Toulon. The Virgin, standing on a crescent moon, is carried by two angels and two child angels on clouds. She opens her arms and throws back her head, while her ample cloak floats around her. The radiant glory around her head is modern.



Model *17*

The model* in painted wood (H: ca. 100) was discovered by E. Amadei, *ibid.,* in a private collection. Acc. to a contract dd. 16 April 1671 (Arch. départ. Var, 3E 2/122, 2ème partie, fol. 244–8), P. was also comm. to exec. in this church an altar in imitation of the Altar of San Siro (no. 15). Apparently this comm. was never carried out (cf. Herding, *BSHAF,* 1979, p. 78).

GENOVA, ALBERGO DEI POVERI



17

18*
The Immaculate Conception

1669–70 Group Marble H: 205 Signed on the step of the little temple: N D PVGET MAC F AN D M P MDCLXX (Nobilis Dominus Puget Maciliensis Fecit Anno Domini ? ? 1670)
cf. Walton, no. 25, p. 192; Herding, no. 33, p. 163–4. Comm. from P. by Marchese Lomellini for the Chapel in his Palazzo at Genoa. Letter from P. to the Marchese Lomellini, Paris, Bibl. Nat. Ms. n.a.f. 6237, fol. 43 r°; and Genoa, *Archivio dello Stato; Atti del Notario G. Calesia,* quoted by M. Labò, 'Pierre P. à Gênes', *Actes du Congrès intern. Hist. de l'Art à Paris, 1921,* Paris, 1924, 2nd part, v. III, p. 541. Donated in 1762 by Marchese



18



19

L. Stefano Lomellini to the Oratory and installed on the High Altar. The Virgin stands, eyes closed and hands crossed, her ample cloak billowing out above the crescent moon and the serpent; a child angel holds the mirror and the roses, another a little temple, accessories which relate to the litanies of the Virgin.

GENOA, ORATORY OF S. FILIPPO DI NERI

19*
The King's Coat-of-arms for the Hôtel de Ville, Marseilles

1669–74 High-relief Marble 217×165
cf. Walton, no. 29, p. 206–7; Herding, no. 34, p. 164–5. Comm. by the Municipality of Marseilles for 1500 L. (Letter of Puget dd. 29 Nov. 1669, Arch. Comm. Marseilles AA 618 and Bougerel, p. 33). Until 1882 the relief was placed above the south portal of the Hôtel de Ville; then it was at the Château Borely and in 1898 in the Museum. The sculpture is very worn and details like the fleurs-de-lis and the Royal Orders have been effaced. Two child angels hold up a closed crown.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 100)

20
Milo of Crotona

1670–82
a.* Group Marble H: 270 Signed on the plinth: P. PVGET. SCVLP. MASSILIENCIS FAC. ANNO. D. 1682.
cf. Walton, no. 27, p. 198–208; Herding, no. 38, p. 167–73. In 1670, P. asked Colbert for permission to carve a figure for the King from one of the blocks of Carrara marble stored in Toulon (see biogr. p. 187). Payment 5000 L., incl. 2000 L. for the pedestal (Arch. Nat., Fonds de la Marine, B3 and P. Clément, *Lettres, Instructions et Mémoires de Colbert,* Paris, 1861–68, v. III, 1867). Placed in Versailles Gardens, at the entrance to the Allée Royale. In 1799 transported to Paris (Arch. Nat., C 508, 529). Engrs. by L. Desplaces after Chaufourier's drawing and by Thomassin, *Vers.,* p. 125. Milo, his hand wedged in the fissure of a tree-trunk, cries out in pain, turning his head towards the lion, which claws at his back and bites his thigh.

PARIS, LOUVRE (Inv. No. MR 2075)

20a

b. Group Terracotta H: 55
cf. Herding, no. 38A, p. 173. Some variants: the accessories in particular are missing. In 1752, in the Coll. Laurent Gravier in Marseilles. Is this perhaps a model by P.'s own hand?

PARIS, PRIVATE COLLECTION

c.* Head of Milo Terracotta H: 37.8
cf. Herding, no. 61, p. 201 (as doubtful or workshop). Exact reproduction of the head of the statue (cf. *supra*), with fractures and abrasions. cf. H. Furst, 'Seventeenth century art at Burlington House', *Apollo,* XXVII, 1938, p. 119. In ca. 1925 in the Coll. Murray Adams-Acton, then in a private coll. in London. We do not know whether this is a study for the statue or a later copy.

PRIVATE COLLECTION, USA



20c

20d

d.* Group Terracotta H: 69
Is this one of the models, or yet another reduction made for a small bronze? If a reduction, is it a work by P. himself, who, as we know, made bronze castings? One of these small bronzes (H: 67) is in the Walters Art Gallery, Baltimore, USA.

LONDON, PRIVATE COLLECTION

21
Jules-Antoine Brignole

1671 Bust Marble
Acc. to the "Procure" signed on 6 April 1671 before the notary Garrelli of Toulon (Arch. départ. Var, 3E 2/122, Ière partie, fol. 244–48), P. undertook to carve the bust of Brignole, one of P.'s best known patrons in Genoa, for 1000 écus., cf. K. Herding, *BSHAF,* 1979, p. 78, 86. There is no indication that the bust was ever executed. Not ident. or disapp.



22



Detail 22



Detail 22

22*
Alexander and Diogenes

1671–88 High-relief Marble 332×296
cf. Walton, no. 26, p. 194–7; Herding, no. 39, p. 173–7. Exec. at Toulon for the King, following the same procedure as for Milo (no. 20); payment 3000 L. (*Comptes,* II, 1210; III, 385, 418); moved to Paris in 1698 and stored at the Louvre; during the first half of the 19th c. in the Salon Bas of the Chapel at Versailles. On the right sits Diogenes, almost nude, in front of his barrel. He is making a sweeping gesture with his hand towards Alexander on the left, who, mounted on his horse, turns his head towards the old man. Alexander is surrounded by soldiers of his retinue. Behind him flaps a standard with the name of Alexander, King of Macedonia, written in Greek letters. In the background antique temples. In the foreground, in front of the horse, a dog restrained on his chain by a soldier. cf. F. Baron, 'Observations sur le relief d'Alexandre et Diogène de Puget', *Revue du Louvre,* 1976, (26) no. 1, p. 24–9, who points out that the marble block is in two parts. Pen drawing on parchment by P. in Marseilles, Musée des Beaux-Arts, no. D 207.

PARIS, LOUVRE (Inv. MR 2776).

23
Nicolas Arnoul, Intendant de Marine

1672 Bust Marble
cf. Herding no. 36, p. 166. Comm. from P. by Arnoul, who died in 1674 (Aix-en-Provence, Musée Paul-Arbaud, Mss. documents of the Acad. des Sciences, Agriculture, Arts et Belles-Lettres d'Aix, Carton 150 A, Dossier Arnoul); payment of 42 L. in 1672. His son moved the bust to Carpentras, then to the Château de Rochegude. Disappeared.

24
Perseus freeing Andromeda

1675–84
a.* Group Marble H: 320 Signed: P. PVGET MASSIL. SCULP. ARCH. ET PIC. SCULPEBAT ET DICABAT EX A(NIMO) A. DOM. MDCLXXXIV
cf. Walton no. 31, p. 210–3; Herding, no. 43, p. 178–81. Exec. for the King (letter from P. to Louvois dd. 20 Oct. 1683, publ. by Bougerel, p. 38; Arch. Nat., Fonds Marine, B3). Placed in Versailles Gardens at the entrance to the Allée royale, as a pendant to Milo of



24a



25

Crotona (no. 20). Payment 15,000 L. in 1685 (*Comptes* II, 591). Put into store at the Louvre in 1849. Engr. by Thomassin, *Vers.*, p. 61. Perseus, dressed in Roman armour, frees Andromeda from the rock to which she has been chained, supporting her with one arm. A great drapery envelopes the rock. At the bottom, a putto holds on to the chain. On the ground, one also sees the head of Medusa, Perseus' sword and shield and an inscription which unrolls like a piece of parchment: LUDOVICO MAGNO. Drawing by P. in the Musée Atger at Montpellier, no. 49.

PARIS, LOUVRE (Inv. no. MR 2076).

b. *Group* Gilded terracotta
Perhaps a model. In 1694 it was in the Pavillon Fongate de Puget at Marseilles, but had already disapp. by the middle of the 18th c. Arch. Comm. Marseilles, FF 101, fol. 13 v°. Destroyed.

25*
Virgin and Child

1681 Group Marble H: 140
cf. Walton, no. 30, p. 208–9; Herding, no. 45, p. 181–2. Exec. in Toulon for the Chapel of the Palazzo Balbi in Genoa, where it was placed in a niche (Arch. Nat., Fonds Marine B 136 fol. 343–4; *AAF,* IV, 1855–6, p. 303). In the 18th c., the group was in the Palazzo Carrega, then in the Palazzo Cataldi. In 1937, it was bought by the City of Genoa. The Virgin, seated, a veil over her head, holds on her knees the infant Jesus, who



Detail 24a



26a

lifts his left arm to caress his mother's chin. A part of his back, probably damaged through an accident, has been restored and put back into position. Veyrier did a replica of his master's work (now in Marseilles). Drawing by P. in the Museum at Marseilles, D 62.

GENOA, MUSEO DI SANT' AGOSTINO

26
The Abduction of Helen by Paris

1683–88
a.* Group Marble H: 212
cf. Walton, no. 33, p. 216–8; Herding, no. 46, p. 182–3; Walton, 'The Abduction of Helen of Troy: A 17th c. French Bronze', *Bull. of the Detroit Inst. of Arts,* Summer 1983, LXI, no. 1/2, p. 30–7. First suggested to Louvois for Versailles in P.'s letter dd. 10 Oct. 1683, quoted by Bougerel, p. 38, where P. says that he did the model in 1683. Details of the execution show that Veyrier worked on this group, which was sold to Spinola and placed on the garden terrace of his Palazzo in Genoa. It then appears at the Palazzo Gambaro. In the middle of the 19th c. it disapp., but reappeared in 1885 in the Palazzo Doria; in 1908, it was in Sturla, near Genoa, in the Coll. of the Marchese Gentile. In 1950, it was bought by the Italian State. Paris, helmeted and dressed in Roman armour, stands on the prow of a ship decor. with a boar's head; in one hand he holds a sword, with the other he grips the left hand of Helen; she is being seized by an almost nude man, who stands higher than Paris. She lifts her right arm in a gesture of despair. In the centre of the group, a small winged cupid with a quiver; at the base, heads of dolphins. Helen's right hand and Paris's sword were broken, but have been repaired.

GENOA, MUSEO DI SANT' AGOSTINO

b. *Group* Terracotta H: ca. 96
cf. Herding, no. 46A, p. 183. Perhaps the model done by P. in Genoa, which, in the 18th c., was in the Coll. Lalive de Jully (Hébert, 1766, v. I, p. 125). Acquired by Montval at the sale of the Coll. in 1770. In 1807, in the Coll. Bastide at Marseilles. Disappeared.



26c1



26c2



26c3

c. Reductions in bronze
1.* Brown patina H: 97
cf. Walton, 'The French Bronzes at Knoedler's', *Burl. Mag.*, CXI, 1969, p. 167; Herding, p. 183. Compared with the marble, there are some variants: Paris is dressed in a mail coat and has no sword; the sides of the ship are decor. with marine accessories and there are no dolphins. Probably cast during Puget's lifetime.

NEW YORK, METROPOLITAN MUSEUM
Gift of Mr. & Mrs. Charles Wrightsman, 1973

2.* Brown black patina H: 97.2
cf. Herding, p. 183. Walton, cf. *supra*. Some variants in comparison with the preceding item and the marble.

DETROIT, INSTITUTE OF FINE ARTS
Robert H. Tannahill Foundation Fund (79.21)

3.* Green patina H: 85
cf. Herding, p. 183. Probably cast after Puget's death.

PARIS, MUSEE DES ARTS DECORATIFS (Inv. no. 27140)

27
Project for an Equestrian Statue of Louis XIV for Aix-en-Provence

1686
cf. Herding, no. 49, p. 184–8. At the end of 1685, the Etats Généraux de Provence decided to erect an equestrian statue of Louis XIV at Aix (Arch. Dép. Bouches-du-Rhône, C 51 and 53). After the beginning of 1686, they approached P., who suggested a position for the statue near the centre of what is now the Cours Mirabeau; he envisaged a work in marble. As his fee appeared excessive, they contacted Paris and finally, with Hardouin-Mansart's approval, signed a contract with Desjardins for 90,000 L. for a bronze statue (cf. Desjardins no. 46). Desjardins, however, followed the type of a rearing horse suggested by P. The project was abandoned and none of the sketches probably submitted by P. has survived.

28
Project for an Equestrian Statue of Louis XIV for Marseilles

1686
cf. Walton, no. 35, p. 221–4; Herding, no. 50, p. 188–96. At the end of 1685, the Conseil de Ville at Marseilles decided to erect a statue of the King (Arch. Comm. Marseilles, BB 122bis, DD 56, publ. Lagrange, p. 218–70). P. submitted a mémoire and a plan. After protracted negotiations, a contract with P. was signed on 17 Sept. 1687. The statue was to be a bronze on a marble pedestal, the King dressed in Roman style, with a commander's baton in his hand, the horse rearing on its hind legs (Marseilles, Arch. Comm. Marseilles, BB 123 ter, fol. 484–7). P.'s demands (he asked for 180,000 L.) shocked the aldermen. In 1688, Clérion (no. 21) and Rayol (no. 5) offered to execute the statue for a lower fee. P. also worked out plans for a Place Royale, where the statue was to be erected (Drawings in the Musée des Beaux-Arts, Marseilles, nos. D 73, 74, 75). For financial reasons, the whole project for the statue and the Place was abandoned in 1689.

29
Equestrian Statue of Louis XIV

a. 1686 Terracotta ? Dimensions unknown
cf. Herding, no. 50A, p. 195. Provenance Pavillon Fongate de Puget at Marseilles. Probably in connection with the abandoned project for an equestrian statue of Louis XIV at Marseilles, 1685 (cf. no. 28). Disappeared.
b. 1686 Wax Dimensions unknown
cf. Herdings, no. 50B, p. 195–6. Provenance Pavillon Fongate de Puget at Marseilles. Bought before 1807 by Magnan de la Roquette at Aix-en-Provence. Louis XIV, riding a rearing horse over defeated enemies. Probably in connection with the abandoned project for an equestrian statue of Louis XIV at Marseilles, 1685 (cf. no. 28). Disappeared.

30*
Saint Charles Borromeo praying for the Ending of the Plague in Milan

1688–94 High-relief Carrara marble 173×125
cf. Walton, no. 37, p. 228–30; Herding, no. 53, p. 198–9. Acc. to Florent Le Comte, III, p. 237, the Curé of St.-Barthélemy in Paris, Cureau de la Chambre, comm. this work from P., probably during his last



30

stay in the capital in 1688. The relief was never handed over, and after the death of Cureau, P. tried in vain to interest the King in it. After the sculptor's death, it was in the Pavillon Fongate de Puget, valued in the Invent. at 80,000 L. In 1730, it was sold by Pierre-Paul P. to the Intendance sanitaire; later to the Musée de la Santé; in 1922, deposited in the Musée des Beaux-Arts, Marseilles. In the foreground, an undertaker's mute pulls along a corpse. Centre left, the Saint in episcopal robes, on his knees, his hands clasped in fervent prayer. Around him, sick people about to die. Above, child angels in clouds hold a cross. The whole scene is in an architectural frame. The high-relief was engraved by Ch.-N Cochin and by J.-M. Moreau.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 670)



32a



32b

31
Saint Jerome

1691 Project for a Statue H: ca. 350
cf. Walton, no. 36, p. 225–7; Herding, no. 52, p. 197–8. In 1691, P. was comm. by the Sauli family to carve a statue of St. Jerome to be placed against one of the pillars of the transept of the Church of Santa Maria Assunta di Carignano, similar to that of Saint Sebastien (no. 14) and the Blessed Alexander Sauli (no. 13). Contract in the private archives of the Marchese Sauli-Pallavicini at Genoa, publ. by S. Varni, *Spigolature artistiche nell'Archivio della Basilica di Carignano,* Genoa, 1877, p. 82. The work was never exec., but an engr.* with the inscription 'Pet. Puget Inv.' records the project (Paris, Bibl. Nat., Est., Fa. 41).



31

32
Faun playing the Syrinx

1692–93
a.* Statue Carrara marble H: 157
cf. Walton, no. 48, p. 250–2; Herding, no. 54, p. 199–200. Acc. to J.-B. Grosson, *Almanach hist. de la ville de Marseille,* Marseilles, 1784, the statue stood in the middle of the open staircase of the Pavillon Fongate de Puget. In the 18th c., it was acquired by Borély; in the 19th c. it was in the Coll. of the Marquis de Panisse in the Château d'Entrevènes, nr. Marseilles; in 1871, it was in the Musée des Beaux-Arts at Marseilles. The faun, his body strangely contorted, is holding a syrinx to his lips. The work, unfinished, shows in many places the scoremarks of the rasp and is unpolished. One could, therefore, together with Herding, consider it as one of the last, if not the very last work, of P., exec. in ca. 1692–93.

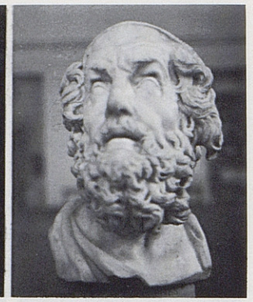
MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 33)

b.* Statuette Terracotta H: 53
cf. Herding, no. 54A, p. 199. Probably the bozzetto. The base is round, not square, as in the marble. There are some cracks. The statuette was also in the Coll. Borély before entering the Museum in 1871.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 34)



33



34

33*
Cato

1693 Bust Carrara marble H: 50
On the base in front, the inscription: M. CATO; on the left: P.PVGET; on the right: MAC(ILIENSIS) SCVL 1693
cf. Herding, no. 55, p. 199–200; Souchal, 'Oeuvres retrouvées de Puget et de Saly', *BSHAF,* 1966, p. 127. In the 18th c. the bust was in the Coll. of the Lyonese amateur, Abbé de La Croix-Laval, together with no. 34. The Abbé donated both busts to the Académie in Lyons. Cato, with moustache and whiskers, half opens his mouth and lifts his eyes with a tormented expression.

LYONS, ACADEMIE DES SCIENCES, BELLES-LETTRES ET ARTS



35

34*
Homer

1693? Bust Carrara marble H: 48.5 On the base: MELESIGENES/OB CAECITATEM/HOMERUS
cf. Herding, no. 56, p. 200; Souchal, *loc. cit.* (cf. no. 31). Although neither signed nor dated, probably contemporary with the previous work, to which it was a pendant. Homer has a curly beard and a moustache, his hair is held in place by a ribbon. His eyes do not show the iris, in order to give a better impression of his blindness.

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UNDATED WORKS

35*
Christ on the Cross

Undated Terracotta H: 85.3 L: 49.6
Signed under the suppedaneum: P.P.
cf. Herding ('Doc. nouveaux sur Puget. Le Christ en croix', *BSHAF,* 1979, p. 69–75), who identified the work and discovered the signature. Christ is repr. in high-relief on a panel which shows a landscape with a view over Jerusalem. Herding suggests a date ca. 1662–3. From 1860–1982 in Coll. Bonasse, Marseilles. Acq. by the Louvre Museum (Inv. RF 3621). cf. G. Bresc in *Nouvelles acquisitions du Département des Sculptures (1980–83),* Paris, 1984, p. 48–50.

PARIS, LOUVRE



Detail 35



36

36*
Portrait of Louis XIV

Undated Round Medallion Marble Diam: 66
Signed under the King's right arm: P.SCP
cf. Walton, no. 35, p. 243–4; Herding, no. 51, p. 196–7. Listed in the Invent. of the Pavillon Fongate de Puget in 1694; bought by François Borély in the 18th c.; before 1823, in the Coll. of the Marquis de Panisse in his Château d'Entrevènes, nr. Marseilles; given to the Musée des Beaux-Arts in Marseilles in 1856. The King, seen in right profile, wears parade armour; round his neck a bow-tie from which hangs a lace cravat. There are at least three unsigned replicas of this medallion, two of them in the Musée Granet in Aix-en-Provence, the third in the reserve of the Musée Longchamp, Marseilles. Their quality is inferior to that of the illustrated medallion; probably studio replicas. It seems likely that P. exec. this portrait of the King after his stay in Paris in 1688, without having received a commission.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 1)

WORKS ATTRIBUTED TO PIERRE PUGET

37*
Stoning of Saint Stephen

Undated Bas-relief Terracotta 38×51
Signed: fait par Puget
cf. Herding no. 4, p. 141, who considers this to be a work by Puget's own hand, while other authors believe it to be a studio work (cf. F. Rossi, 'Oeuvres de P.P., et de son école (coll. Ricard)', *RSBAD,* XXV, 1901, p. 536). The relief is damaged on the right side, also the arm of one of the executioners, who is throwing a stone. The right hand of the kneeling executioner has been repaired in plaster. Given in 1906 by E. Ricard of Marseilles to the Musée des Beaux-Arts. Probably the model for an altar retable. Herding dates it to ca. 1654.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 193)



37



38



39

38–39
Two kneeling Shepherds

Undated Statuettes Terracotta

38* Shepherd with outstretched Arms

H: 40 Signed on the cloak: ET SCP

39* Shepherd with a Lamb

H: 46 Signed on the plinth: PVGET SCP
cf. Herding no. 5–7, p. 141–2. These two statuettes, in a precarious state, and a third, which was destroyed in 1951, were bought in 1928 by the Musée du Vieux-Toulon at a sale in Hyères. One of the shepherds stretches out his arms (which are broken), the other presses one hand to his breast, holding a lamb against his body. The latter shows traces of red and blue colour. Herding believes that these remnants of an Adoration of the Shepherds date from ca. 1654–55.

TOULON, MUSEE DU VIEUX-TOULON (Inv. nos. 28, 29)

40*
Hercules dragging away Cerberus

Undated Group Bronze H: 28.5
cf. Herding no. 14, p. 149. In 1908, the group was in the Coll. Guido von Rhò in Vienna. Attrib. to P. by U. Schlegel, 'Pierre Puget: una scoperta e alcune nuove identificazioni', *Antichità viva,* V, 1968, p. 31. Hercules, holding his club over his right shoulder, grips with his left hand a chain which restrains the triple-headed dog Cerberus. Up to now, no small bronze is known, which can with certainty be ascribed to P.; the attribution can, therefore, only be very tentative.

KARLSHRUHE, BADISCHES LANDESMUSEUM (Inv. no. 64/161).

41*
Judith and the severed head of Holofernes

Undated Bas-relief Ivory 23.6×13.3
cf. Herding, no. 18, p. 151–2. Attrib. to P. in the Catalogue of the Exhibition 'Lavori in osso e avorio dalla preistoria al rococò', Bologna, 1959, no. 143. Probably exec. in Genoa in ca. 1662–3. Judith holds a sword in her right hand, beside her the overturned corpse of Holofernes. The head is held in a cloth by an old woman. Above, angels and child angels beneath a drapery. Provenance: Collections of the University of Bologna.

BOLOGNA, MUSEO CIVICO (Inv. no. 26769)



40



41



42

42*
Meeting of Rebecca and Eliezer outside Haran, Nahor's Town

Undated Bas-relief Ivory 23.7×13.7
cf. Herding no. 19, p. 151–2. The same provenance as no. 41. Rebecca, holding an ewer, crouches beside Eliezer, seated next to a well with his dog. In the background camels with heavy loads, a bearded man holding a string of beads, a young negro and, on the extreme left, some of Rebecca's female attendants.

BOLOGNA, MUSEO CIVICO (Inv. no. 26768)

43*
Salvator Mundi

Undated Bust Carrara marble H: 46
cf. Walton, no. 44, p. 241–2; Herding no. 20, p. 152. Head of Christ with long hair down to his shoulders. Supposed to have been given by P. to the Oratoriens at Marseilles after it had been in the sculptor's house there in the rue de Rome. Herding dates it to 1662–64. Rediscovered in the foundations of the old Church of the Observantins and bought by Ch. Magne. In 1882, it was acquired by the Musée des Beaux-Arts, Marseilles. Its authenticity has sometimes been doubted. Acc. to U. Schlegel (*Die italienischen Bildwerke des 17. und 18. Jhs'., Staatliche Museen, Berlin,* v. I, Berlin, 1978, p. 13–18), it is a copy by P. after Bernini, exec. in Rome in ca. 1661–2. A bronze version of this bust is in the Trade.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. 568)



43



44

44*
Louis XIV

Undated Bust Marble H: 75
cf. Souchal, 'A propos des portraits de Louis XIV sculptés par Puget', in *Puget et son temps* (p. 30–41, see bibliogr. p. 187). The bust, in the Collections at the Palace of Versailles since an undetermined date, had been attrib. to Bernini or one of his followers. Louis XIV, young, with a small moustache, is wearing a great perruque and Roman armour, decor. in front with a radiant head. The work could date from ca. 1665.

VERSAILLES PALACE, MUSEUM (Inv. no. 1889)

45
Marcus Aurelius

Undated Bust
a.* Model Terracotta H: 17.5
After an antique model, probably exec. in 1662–5, cf. Herding, no. 247, p. 153. His head is crowned with laurel leaves and he wears a short beard. On the cuirasse, the head of a Medusa and the sketch of a battle in flat relief. Coll. Bourguignon de Fabregoules. Given to the Museum in 1860.

AIX-EN-PROVENCE, MUSEE GRANET

b.* Bust Yellowish-white marble H: 65
Herding, no. 24, p. 153. Exec. after the preceding model, but without the battle on the cuirasse. The reverse is not entirely worked. Provenance: from a private collection in Genoa, the same as the three following busts, which come from the same studio. These four busts, all done after antique models, have been attrib. to Puget by P. Rotondi, 'Sculptures inconnues à Gênes attribués à Pierre Puget', *GBA,* 1958[1], p. 141. If the model (no. 45a above) really is by Puget's hand, it could be assumed that the marble version was largely done in the studio, perhaps by D. Solaro, P.'s regular assistant at this time in Genoa. Acc. to Herding, the execution could be dated to ca. 1662–65.

GENOA, MUSEO DEGLI OSPEDALI CIVILI (Inv. no. 100)

46*
Augustus

Undated Bust Yellowish-white marble H: 65
cf. Herding, no. 23, p. 153. One of a series of four busts (cf. no. 45). Clean-shaven, wearing a laurel crown and parade armour; over it a loosely draped cloak. Acc. to Herding, the cloak, the hair and the laurel crown, were exec. by P.

GENOA, MUSEO DEGLI OSPEDALI CIVILI (Inv. no. 101)



45a



45b



49b



46



48



47

47*
Prince of the Dynasty of Claudius

Undated Bust Yellowish-white marble H: 65
cf. Herding, no. 22, p. 153. One of a series of four busts (cf. no. 45). Younger than the previous one, also wearing a laurel crown, very close to no. 45 in style. Acc. to Herding, P. appears to have contributed considerably to the execution.

GENOA, MUSEO DEGLI OSPEDALI CIVILI (Inv. no. 102)

48*
Young Woman

Undated Bust Yellowish-white marble H: 50
cf. Herding, no. 21, p. 153. One of a series of four busts (cf. no. 45). Her hair is held by a ribbon and braided into a plait which falls on to her right shoulder. She is dressed in a loosely draped tunic. Acc. to Herding, executed by Solaro after a model by P.

GENOA, MUSEO DEGLI OSPEDALI CIVILI (Inv. no. 103)



49a

49
King David

a.* Bust Marble H: 70 Undated
cf. Walton, no. 40, p. 235–6; Herding, no. 31, p. 162. To be dated to ca. 1667–8. Kept until recently in the Palazzo Serra in Genoa, after 1967 in London. David, bearded, wears a coat of mail over which a cloak is thrown; with an expression of suffering, his mouth open, he turns his head in a violent movement. At his side, the pommel of a sword, with an eagle's head; on his head a crown formed by triangular, tooth-like shapes. The identification rests on an engr. by B. Thiboust "after Puget" (Walton, 'Some unnoticed works by Pierre Puget', *Art Bulletin,* 1965, p. 356).

OTTAWA, NATIONAL GALLERY OF CANADA

b.* Bust Terracotta H: 17.8 Undated
cf. Herding, no. 31A, p. 162–3. The teeth of the crown have been broken off and, as different from the marble bust, the pupils of the eyes have been hollowed out. Probably the model. Coll. Bourguignon de Fabregoules. Donated to the Museum in 1860.

AIX-EN-PROVENCE, MUSEE GRANET

50*
Unknown Man

Undated Bust Marble H: 80
cf. Herding, no. 59, p. 201. Was moved in 1855 from the Municipal Library in Aix-en-Provence to the Museum in the same town. L. Gonse (*Les Chefs d'oeuvre des musées de France,* Paris, 1904, p. 21) attributed it to P. and thought he could recognise in it a portrait, done in ca. 1660, of Louis XIV as a youth. Herding (cf. *supra*) maintains the identification with Louis XIV, but doubts the attribution to P. To us, it seems impossible to see in this bust with its very intimate character, a portrait of the King; it could be a portrait by Puget of his own son done, to judge from the age of the sitter, in ca. 1668 (cf. Souchal, 'A propos des portraits de Louis XIV sculptés par Puget', in *Puget et son temps,* p. 34).

AIX-EN-PROVENCE, MUSEE GRANET



51

51*
Wounded Warrior

Undated Statuette Terracotta H: 31
cf. Herding, no. 37, p. 166–7. Attrib. to P. because of its similarities with a drawing by P. repr. a warrior (Musée Bonnat de Bayonne, no. 1701). Seated, his right arm leaning on a shield, supporting his head; the left arm and the left leg are broken. Beside the warrior a plumed helmet. In the Coll. E. Ricard at Marseilles, given to the Museum in 1906.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. S 192)



50

52–53
Two 'Figures'

Undated Marble
cf. Herding, no. 40–1, p. 177–8. Exec. for the Intendant de la Marine, Pierre Arnoul (Aix-en-Provence, Musée Paul-Arbaud, Mss. Acad. Sc., Agr., Arts et Belles-Lettres, carton 150 A, Dossier Arnoul). Kept by Arnoul in Carpentras, then in the Château de Rochegude, where they remained until the middle of the 20th c. Perhaps these were the busts of Pierre Arnoul, son of Nicolas, and his wife; cf. no. 22. Disappeared.

54
Decoration above a Portal in Toulon

Undated Stone 125×283
cf. Herding, no. 44, p. 181. Formerly on a house belonging to an old family of Toulon, the Geoffroi d'Antrechaux, Place de la Halle-aux-Poissons. In the tympanum two putti hold a cartouche with the initials G.A. Above the arch two lions. The original has been destroyed, but a cast* was in the Musée de Sculpture Comparée in Paris. The attrib. to P. was made by Lagrange from documents which have since disapp. It is confirmed by the stylistic analogy. Disappeared.

55
Louis XIV on Horseback

Undated Model Red wax
cf. Herding, no. 37, p. 183–4. Perhaps connected with P.'s project for an equestrian statue of the King for Versailles. The horse moved at walking pace, three feet on the ground (Letter from P. to Louvois in 1683, quoted by Bougerel, p. 38, cf. *biogr.*). In 1807, the model was in the Coll. Bastide; in 1812, in the Coll. Cas in Marseilles. Disappeared.



54

56*
Louis XIV on Horseback

Undated High-relief Marble 96×87
cf. Walton, no. 46, p. 245–6; Herding, no. 48, p. 184. Commission, destination and date of this work are unknown. Before 1786 it was in the Coll. Borély at Marseilles; in 1898, it came to the Museum as an exchange. As the King still wears a moustache, it could not be later than 1685–86. Louis XIV, in the dress of an Emperor, is shown in right profile, wearing a perruque with long curls falling down his back. His wide cloak flutters behind him although the horse is moving at walking-pace. The relief is split on the left.

MARSEILLES, MUSEE DES BEAUX-ARTS (Inv. no. S 109)



56

RAON, Jean (1630–1707)

Born in Paris on 4 July 1630. Grandson of Jean Raon, stone-cutter in Paris (Bibl. Nat. Ms., Fichier Laborde 12176), son of Jean Raon, master-mason in the Faubourg Saint-Marcel, and of Charlotte de la Carrière; brother of Catherine, who married the mason François Pérignon (marriage 25 August 1642, Min. Centr. Arch. Nat., Et. XVIII, 267). In 1659, Raon was received into the Acad. St.-Luc (Guiffrey, *St.-Luc*). On 22 Feb. 1661, he married Geneviève le Coeur; three children: Christophe, born in 1661, died before his father; Jean-Melchior, cf. *infra*; Catherine. Raon presented himself to the Académie royale in Nov. 1665 and was agréé in 1666 (no. 1). Sent to Rome in 1666 as a pensionnaire of the King, together with Clérion and Lespingola (*Comptes,* I, 106); from 1667–69, he had lodgings in the House Saraca, where the Acad. de France in Rome was first accommodated (J. Bousquet, 'Les débuts de l'Acad. de Fr. à Rome', *BSHAF,* 1953, p. 126–38). On his return to France, he was immediately employed at the Bâtiments du Roi, where he remained for the whole of his career. Became Academician 26 March 1672; Asst. Prof. 6 July 1675; temporary Prof. 5 Oct. 1686; Prof. 1 July 1690, a position which he gave up on 7 Feb. 1693, in order to become Conseiller Professeur; he attended the meetings of the Acad. regularly until 1706 (*P-V,* II, 53, 58, 60, 284, 338; III, 43, 105, 114, 126, 171, 202, 238, 254, 289, 295, 306). R. was often entrusted with the task of transporting sculptures for the King: thus in 1671, he went to Dieppe to fetch the plaster casts of the bas-reliefs of Trajan's column, which he was to repair, together with other antiques. In 1678, he accompanied from Rouen other sculptures which came from Rome (*Comptes,* I, 548, 1106). In 1674, he sold to Desjardins a building plot in rue Neuve-des-Deux-Portes (*NAAF,* 1874–75, p. 208). On 27 May 1686, R. signed a three-party deed of partnership with Buirette and Lespingola sharing in all the works of sculpture which the three artists were to undertake, either for the King or for private patrons; the cost of materials used and payments received were to be shared in equal parts; this being valid for a period of ten years (Min. Centr. Arch. Nat., Et. CXVII, 130). R. appears to have worked until an advanced age, if not up to his death, but increasingly, it seems, with the assistance of his son, Jean-Melchior. He lived successively in the quarter of St.-Nicolas-des-Champs (1661), then near the Porte Montmartre, par. St.-Eustache (1674), finally, from 1694, in the Galeries du Louvre, where he died on 5 April 1707 (Notoriété et Extrait mortuaire, 2 Sept. 1707, Min. Centr. Arch. Nat., Et. XCVI, 199). In 1701, H. Rigaud, on his presentation to the Académie, was ordered to exec. as his reception pieces, the portraits of Raon and A. Coypel; Raon's portrait was never done (*P-V,* III, 320).

Bibliogr:
T.-B., XXVIII, 1934, p. 14; Jal, p. 1042; Herluison, p. 373; Fidière, p. 73; Rambaud, II, p. 519.

1*
Saint Luke

1665–72 Oval Medallion Marble H: 65
Reception piece for the Acad. In November 1665, authorisation was given for a model, which was approved the following year; on 5 July 1670, the Acad. allowed Raon 10 months for the exec. of the marble; on 7 Nov. 1671, R. obtained an extension of three months; on 26 March 1672, the marble was presented and R. was made Academician; Guillet de St.-Georges gave a lecture about the work in 1687 (*P-V,* I, 293, 350, 367, 380; II, 346). The bas-relief was in the rooms of the Acad. until 1792 and was then trsf. to the Petits-Augustins. In 1815, it was given to Notre-Dame de Versailles (Guérin and Dezallier, *Descr. Acad.,* p. 37, 133; Fontaine, *Coll. Acad.,* p. 165). The Evangelist is shown as a painter, holding a portrait of the Virgin with the infant Jesus.

VERSAILLES, CHURCH OF NOTRE-DAME



1



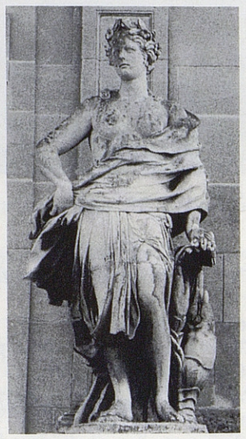
2

3
Captives and Trophies for the Full-scale Model of the Porte Saint-Antoine, Paris

1670 Plaster
Payment 980 L. (*Comptes,* I, 412). Four groups of captives and trophies were placed on the entablature of the Triumphal Arch of the Porte Saint-Antoine, constructed after a drawing by Perrault. For illustr. see Desjardins no. 11*, who also worked on this large model. Destroyed.



Copy *4*



5

2
Apollo

1669–72
a. *Model* Clay H: 65
Exh. in the Salon of 1673, *Livret,* p. 35.
Disappeared
b.* Statue Tonnerre stone H: 213
cf. G. Brière, 'Sculptures françaises des XVII et XVIIIèmes s. nouvellement exposées au Musée de Vers.', *BSHAF,* 1923, p. 64–5. Payment 650 L. in three instalms. (*Comptes,* I, 303, 469, 647). Placed in the Galerie Basse at Versailles, as a pendant to Roger's Diana (no. 2). cf. Piganiol, *Vers.-Marly,* 1701, p. 154 and Monicart, *Vers.Immortalisé,* II, p. 383 with an engr. pl. 34. Towards the end of the 19th. c., it was removed together with the pendant, and kept in an obscure store of the Versailles Museum, where it was re-discovered, its legs broken, at the beginning of the 20th c. Repaired and replaced in its former position in 1923. The young god, resting on his left leg, his left hand on his hip, turns his head to the left towards Diana; he is crowned with laurels and rests his right hand on the lyre which is standing on a heap of books. A drapery covers his loins, shoulder, arm and left leg.

VERSAILLES, MUSEUM

4* 5*
The Months of March and June, for Versailles Palace

1670–72 Two statues Stone H: ca. 245
Placed on the façade of the central building overlooking the Parterre d'Eau, they form part of a series of Months, on which the Marsys (nos. 25–32) and B. Massou (nos. 8–9) had also worked. cf. Souchal, 'Vers', *GBA,* 1972[1], p. 73–4. Each statue was valued at 400 L. Raon rec. 990 L. in two instalms., for these two statues and the bas-reliefs no. 6 (*Comptes,* I, 514, 616). Although none of the old *Descriptions* attrib. any statue of a Month to R., this attribution is justified by their style and by the payments. March is repr. as a helmeted young woman, bending down towards the ram of the zodiac at her side. The statue in position is a copy*; the damaged original* is in the store. June is a young woman, crowned with laurels, not with ears of corn as indicated in the iconology; she is accompanied by a crab, symbolising the zodiacal sign of Cancer.

VERSAILLES, PALACE



Detail 4



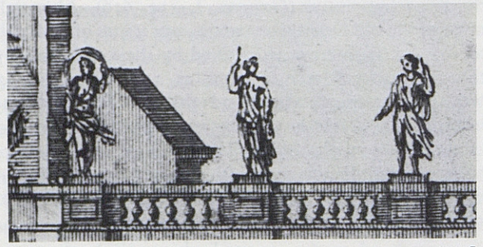
Detail 4

6
Two Bas-reliefs of Children for Versailles Palace

1671–72 Stone
Thirty-one bas-reliefs were placed above the windows of the façade of the central building overlooking the Parterre d'Eau, cf. the Marsys (no. 33) and B. Massou (no. 10). Payment together with nos. 4–5. These bas-reliefs repr. "small children busy with activities fitting each month and each season" (A. Félibien, *Descr. sommaire du chât. de Vers.*, 1674, p. 34). Disapp. after 1678.

7
Iris, for Versailles Palace

1672 Statue St.-Leu stone H: over 200
One of 12 statues personifying the elements, on the balustrade crowning the Ailes des Offices in the forecourt. Iris, personifying water, was on the right wing, together with Juno and Zephyr. cf. Souchal, 'Vers.', *GBA*, 1972[1], p. 69. Each statue was valued at 400 L., which R. rec. in 1672 (*Comptes*, I, 421, 616). Piganiol (*Vers.-Marly*, 1764, I, p. 14) and the *Comptes* agree with this attribution. Visible in I. Silvestre's engr.* of 1674: "Le Chasteau de Versailles vers l'avant cour" (detail). Destroyed together with the right Aile des Offices in 1771.



Detail 7

8
Work in the Appartement du Roi, Versailles Palace

1672
Payment 1400 L. on acc. in 1672 (*Comptes*, I, 616). This work was done under the direction of Le Vau, but cannot be identified. Not ident. or disapp.

9
Work for the Funeral Service of Chancellor Séguier

1672 Cardboard
The service took place in the Church of the Oratoire St.-Honoré, Paris, on 5 May 1672; Le Brun designed the decorations (cf. Girardon no. 28). Engr. by S. Leclerc (cf. Desjardins no. 17*). R., Mazeline (no. 7) and Regnaudin (no. 22) were comm. to carve four children in bas-relief for the top of the pyramid of light; Raon did one of them, as well as winged death's heads for the picture frames. cf. 'Mém. de la Dépense', in *P-V*, I, 397. Destroyed.

10
Work at the Labyrinthe, Versailles

1673–74 Lead
Payment 880 L. in two instalms. for the "animaux du Labyrinthe" (*Comptes*, I, 697, 762). Not ident. or disapp.



12

11
Work at the Escalier des Ambassadeurs, Versailles Palace

1674
In collab. with L. Magnier (no. 27); together they rec. 300 L. (*Comptes*, I, 762). Demolished under Louis XV.

12*
Night

1675–80 Statue Marble H: 230
One of the four 'Parties du Jour et de la Nuit' forming part of Le Brun's Grande Commande of 1674 for the Parterre d'Eau. Design* by Le Brun (Versailles Museum, MV 7910). Valued in 1692 at 4600 L. (Arch. Nat., O[1]1964[4]); payment in instalms. from 1675–80, the balance in 1694 (*Comptes*, I, 830, 902, 964; III, 947, 1004). Placed in the Parterre Nord on the West ramp. Descr. in the 1707 Invent. (Arch. Nat., O[1]1976[A], fol. 298–9). Raon's statue differs from Le Brun's design: Night is a woman (not a young man) crowned with poppies, covered in a drapery, its edges decor. with stars; in her right hand, she holds a flaming torch (not a trident); on her left (not her right), an owl is perching. Drawing in Coll. De Cotte (Bibl. Nat., Est., Fb. 26). Engrs. by L. Desplaces after N. Bertin's drawing and by Thomassin, *Vers.*, p. 90.

13
Work at the Château de Clagny

1676–82 Lead, stucco, stone, wood
R. did important work at Clagny, either alone or in collab., which, however, is often difficult to identify (*Comptes*, I, 917, 982, 1075, 1190–1, 1326; II, 68, 160, 189, 324).

a. Alone, R. did: in 1677, three heads on the keystones of the windows; in 1678, lead ornaments on the dome; in 1679, woodwork in the Grand Salon and ornaments (cf. illustr. under Le Hongre no. 51c*); in 1680, work in the château and the chapel; in 1680–81, seven statues in St.-Leu stone, placed on the façades; in 1680, the sculptural work for the Grand Vestibule. For this and other unspecified work, R. rec. 10,128 L., then 300 L.

b. R. and Drouilly (no. 6) collab. in 1677–8 on the decor. of the Chambre des Bains; in 1678, on the lead ornaments on the dome; in 1678–9, on the stucco and plaster ornaments on the cornices in the attic apartments. For this and other unspecified work they rec. 1313 L., then 8069 L.

c. In 1677–8, R. and Paris together rec. 236 L. for unspecified work.

All the decorations disappeared with the demolition of the Château de Clagny.

14
Model of a Statue for the Fontaine de la Renommée, Versailles Gardens

1678 Plaster
About these eight statues which provisionally decorated the Fontaine de la Renommée, cf. Jouvenet no. 14* and B. Massou no. 30. R. rec. 750 L., a much higher fee than that rec. by the seven other sculptors who participated in this work (*Comptes*, I, 1048); the reason is not known. Eight years later, R. carved a marble statue for the same bosquet (no. 30). Not ident. or disapp.



12



Copy 15

15
Diligence, for Versailles Palace

1679 Statue Stone H: 260
R. carved one of 18 allegorical statues seated on the balustrade of the Cour de Marbre. cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 69–71. Payment for each statue 200 L., which R. rec., probably in two unspecified payments in 1681 (*Comptes,* II, 11, 91). The project was originated by Le Brun. The subject of R.'s statue is clearly stated by Combes, *Explic. hist.,* pp. 15–17 and by Piganiol, *Vers.-Marly,* 1701, p. 16–17. Diligence is the fifth statue on the right wing. Acc. to Combes she "holds in her hand a branch of thyme and one of mulberry over which is hovering a bee, which is the symbol of Diligence and the mulberry signifies the silk-worm which is so diligent". Replaced in 1862 with a copy★ by Lebègue (Arch. Nat., F[21]1799[14]); the original has disappeared.

16
Vases and Consoles, for the Left Wing of the Forecourt, Versailles

1680 Stone
Payment 551 L. to Raon and Mazière (no. 1a), *Comptes,* I, 1162, 1288. Not ident. or disapp.

17
Work at the Ecuries, Versailles

1680–82 Stone
At the Grande Ecurie
Payment 7088 L. to Granier (no. 4) and Raon (*Comptes,* I, 1288; II, 22, 88). cf. Piganiol, *Vers.-Marly,* 1701, p. 5; Félibien des Avaux, *Versailles,* 1703, tables. Illustr. under Granier no. 4(★). The work consisted of:
I. On the façade of the central pavilion:
a. Three horses in high relief, in the tympanum of the portal
b. Four trophies of arms in bas-relief, on either side of the portal
c. Winged Figures of Fame with trumpets and attributes of military glory, on either side of the King's coat of arms, in half-relief in the pediment;
II. In the small courtyards:
Heads of horses on the keystones of the portals.

At the Petite Ecurie:
R. and Gérard (no. 2) together rec. 275 L.; then R. and Le Conte (no. 13) together rec. 800 L. and both, together with Arcis (no. 34), rec. 1796 L. towards a total payment of 3096 L. (*Comptes,* I, 1288; II, 92–3). In the old *Descriptions* credit for the sculptures on the central building, for which he was mainly responsible, is generally given to Le Conte. R. certainly shared in the work, but it is not possible to define exactly what he did. Illustr. under Le Conte no. 13★.

VERSAILLES, ECURIES



19



Copy 19

18
Work at the South Wing, Versailles Palace

1682
R. and Houzeau (no. 59) rec. 600 L., then 632 L. "for works of sculpture done in various apartments of the Grande Aile" (*Comptes,* II, 136, 172). Nothing remains of the interior decor. of the South Wing. Destroyed.

19★
Force

1682 Statue Stone H: 240
One of 32 standing statues at the attic storey of the South Wing, Versailles Palace. cf. Souchal, 'Vers.' *GBA,* 1972[1], p. 91. R. rec. 450 L. for this statue (*Comptes,* II, 169). A drawing★ for it by Le Brun (Cab. Dessins, Louvre, GM 6009) has the name of Raon on the back. As an allegory of Government, Force is repr. as a helmeted warrior, equipped with a shield and a club, about to fight off a lion. The statue in position (with the club replaced by a dagger) is a copy★. The original is kept in the store, broken into several pieces and without the head.

VERSAILLES, MUSEUM



Fragment 19

20
Ornaments for the Bassin des Sources, Versailles Gardens

1682
R. and Houzeau (no. 57★) together rec. 2095 L. "for sculptural work at the Bassin des Sources in 1682" (*Comptes,* II, 180, 197, 919). The Bosquet des Sources was later replaced by the Colonnade. It had pedestals and flat stones or 'goulettes' (Arch. Nat., O[1]1791). Demolished in 1684.

21
Work at the Bassin Sous le Dragon, Versailles

1682–83
a. *Model for a group of Amphitrite* Plaster
In collab. with Houzeau (no. 61a), payment 600 L. (*Comptes,* II, 278, 474). One of the groups planned for the retaining wall of the future Bassin de Neptune (cf. Hardy no. 7). Destroyed.
b. Two vases, bassins, shells and masks Lead
Payments on acc. 300 L. and 1600 L. towards a total of 17,682 L., incl. other work (*Comptes,* II, 140, 278; III, 947, 1004). Illustr. under Carlier no. 3★.

VERSAILLES, GARDENS

22
Work at the Appartement des Bains, Versailles

1683 Stucco and plaster
Payment 1596 L.16s. to Fontelle (no. 8) and R. (*Comptes,* II, 317, 335). Destroyed.



Fragment 19



24

23
Column to support a Bust of Mars

1684 Marble
In 1688, R. rec. 550 L. for having "cut and carved the pedestal, base and capital in white marble to fit the oriental alabaster column placed at the Etoile, on which stands the bust of Mars" (*Comptes,* III, 101). The marble bust was an antique restored by Girardon (no. 56c). The watercolour drawing in the Coll. De Cotte (Bibl. Nat. Est., Va 78g, 2, illustr. under Girardon no. 56c★) has the mss. note: "par raon sculpteur le 18 avril 1684". Whereabouts unknown.

24★
Flora Farnese

1684–86 Statue Marble H: 367
Copy after the Flora Farnese, an antique today in the Museo Nationale, Naples (cf. Haskell & Penny, p. 217–8), a cast of it was at the Académie (cf. Guérin, *Descr. Acad.,* 1715, p. 50). On 17 Feb. 1684, this cast was handed over to R. for copying (Arch. Nat., O[1]1964[3]). Payments on acc. from 1684–94 of 1100 L., 1500 L., 700 L. and in 1694 a final payment incl. other work (*Comptes,* II, 438, 624, 990; III, 947, 1004). In 1692, the work had been valued at 7000 L. (Arch. Nat., O[1]1964[4]). Flora and its pendant, the Hercules Farnese by Cornu (no. 16★) were both trsf. to Versailles in 1688 and placed at the Isle Royale (today Jardin du Roi). Engr. by Thomassin, *Vers.,* p. 31. In her right hand, Flora holds a crown of flowers; with her left, she lifts a fold of her drapery. André (no. 1★) had carved a copy of the same antique, but reduced to life-size.

VERSAILLES, GARDENS

25
Work at the Colonnade

1685–86 Marble
a. Two Vases
Placed on top of the Colonnade. Payment 840 L. (*Comptes,* II, 624, 990; *NAAF,* 1876, p. 63). Illustr. under Granier no. 14b★.
b. Two pedestals for Bassins
Payment 860 L. for the large model and the exec. of two pedestals in marble (*Comptes,* II, 991, 1183). Illustr. under Cornu no. 17b(★).

VERSAILLES, GARDENS

26★
Lion fighting a Boar

1685–87 Group Bronze H: ca. 130
R. supplied the small and the large models in clay and wax for this group, cast in bronze by the Kellers in 1687. Payment 4050 L. for these models and those of the Nymphs, nos. 27–28 (*Comptes,* II, 624, 990, 1183). This group, as well as its pendant by Van Clève (no. 10), was placed in the Bassin du Soir, symmetrically with Houzeau's Fighting Animals (nos. 64, 65) at the Bassin du Point du Jour. Engr. by Thomassin, *Vers.,* p. 140. The old inventories correctly attrib. the Fighting Lion and Boar to Raon ('Etat des sculptures . . . de Vers. de 1694', no. 229; Invent. of 1707, Arch. Nat., $O^{1}1976^{A}$, fol. 849), while the old *Descriptions* erroneously attrib. the two Fighting Groups of this Fountain to Van Clève.

VERSAILLES, GARDENS

27–28
Sculptures at the Parterre d'Eau
1685–87

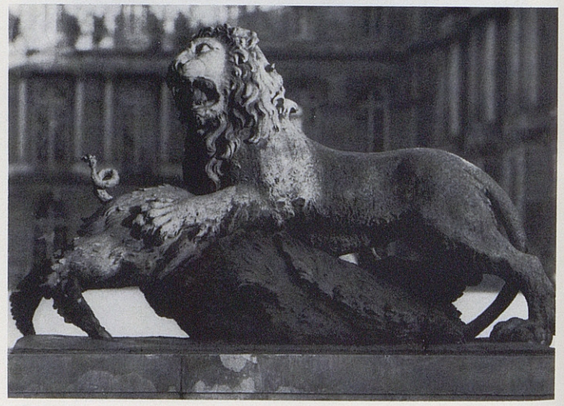
27★ Nymph and Cupid holding a Quiver
Group Bronze 118×240
Signed: FONDU PAR LES KELLERS
RAON F 1688

28★ Nymph and Cupid holding a Garland
Group Bronze 118×275
Signed: RAON F
FONDU PAR LES KELLERS 1688
R. supplied the models in clay and wax. Payment 4050 L. incl. the Fighting Animals (no. 26); in 1688, the founder Nicolas de Nainville prepared the alloy for the casting of the groups by the Kellers (*Comptes,* II, 624, 991, 1183; III, 104, 292). The two groups were at first placed on the south side of the Bassin du Midi and the Bassin du Nord; today they both stand on the north side (for the plan of the rearrangement, cf. Granier no. 16★). Descr. in the Invent. of 1707, Arch. Nat., $O^{1}1976^{A}$, fol. 827–8, 830–1.

In the first group the Nymph, sitting on a drapery and crowned with a diadem decorated by a rose, leans her elbows on a reversed urn, from which flowers and shells are spilling; in her right hand she holds a bouquet of roses; with her left, the bottom of a quiver filled with arrows, held by a cupid.

In the other group, the Nymph, her hair intertwined with pearls and leaning on her left hand, puts her right on a diadem, a sceptre, pearls, corals, flowers and shells, which spill out of an upturned cornucopia; behind her, turning his back to her, a kneeling cupid holds in both

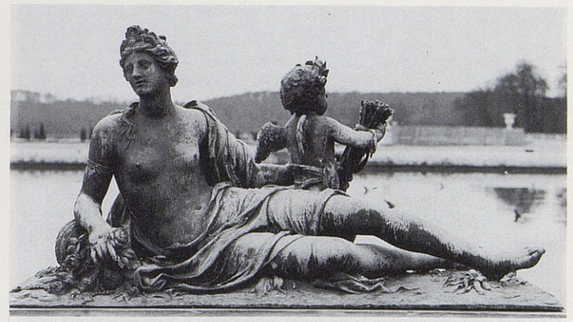




26



28



27

hands a garland of flowers and rushes. Engr. by Thomassin, *Vers.,* p. 164–5.

VERSAILLES, GARDENS

29
Vase

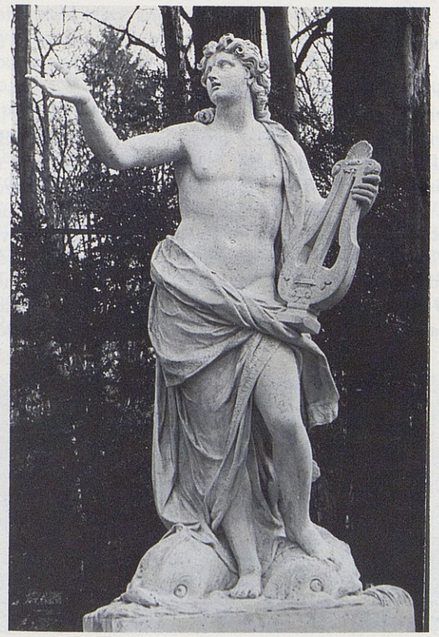
1685–89 Marble H: ca. 200
After a model by Hardouin-Mansart (Arch. Nat., $O^{1}2772$). Similar to a symmetrical vase by Buirette (no. 11 (★)). Payments for this vase from 1687–94 (*Comptes,* II, 1183; III, 102, 291, 947, 1004); it had been valued at 2300 L. in 1692 (Arch. Nat., $O^{1}1964^{4}$). Decorated with vine-branches; the handles are women's heads crowned with ivy. Placed in the Parterre de l'Orangerie.

VERSAILLES, GARDENS

30★
Arion

1686–95 Statue Marble H: ca. 200
Signed: IOANNES.RAON.PARISIENSIS.1695

Exec. after a model by Girardon (no. 64d), cf. Mém. de La Chapelle of 28 Aug. 1689, Arch. Nat., $O^{1}2772$. Payments on acc. in 1686–88 and final payment, incl. the Term of Autumn (no. 32), in 1695 (*Comptes,* II, 990, 1183; III, 102, 1085, 1132). The valuation of a statue of this kind would at that time have been at least ca. 3500 L. Arion, like Leucothea by Rayol (no. 3), Le Point du Jour by P. Legros I (no. 50) and Aurora by P. Magnier (no. 8a) were intended by Louvois for the Bosquet des Bains d'Apollon, also called des Dômes (Arch. Nat., $O^{1}2772$, Mém. 28 Aug. 1689). Arion was



30



32



32



35



34

put into position in 1695 ('Estat des sculptures . . . de Vers.' of 1694). Like Galathea by Tuby (no. 10), Leucothea by Rayol (no. 3) and Amphitrite by Anguier, who decorated the same Bosquet, Arion is connected with the theme of water: the young man, riding two dolphins, seems to sing, his right hand open towards the sky, his left holding a lyre. Removed from the Bosquet in the 19th c., the statue was found in 1880 in a deserted corner of the park and was again placed in the Bosquet des Dômes in 1897. In 1686 it was intended to make a bronze copy of the Arion and of Magnier's Aurora; the casts were prepared by Langlois (*Comptes,* II, 994); the amount of metal required had been established in a Mém. of 15 June 1691 (Arch. Nat., $O^{1}1964^{5}$), but Arion was never cast. cf. M. Oudinot, ('F. Girardon . . .', *BSHAF,* 1937, p. 208–16).

VERSAILLES, GARDENS

31
Capitals

1687–88 Marble
For the outside of the Grand Trianon. R. rec. 1620 L. for two capitals of single columns, three Ionic straight pilaster capitals and a great Composite capital for the Galerie (*Comptes,* II, 1183; III, 101). Illustr. under Coyzevox no. 50(★).

VERSAILLES, GRAND TRIANON

32★
Bacchus

1687–93 Term Marble H: 220
After a model by Girardon (no. 64c), Mém. de La Chapelle in Arch. Nat., $O^{1}2772$. The commission was at first given to Jean Degoullons, who began the large clay model in 1687 and rec. 300 L.; the term was taken over and completed by Raon who rec. two payments on acc. of 500 L. each and the balance in 1695 in a final payment of 6500 L., which also incl. Arion (no. 30), (*Comptes,* II, 1183; III, 101, 853, 1085, 1132). Drawing★ in the Kunstbibliothek, Berlin (Hdz 2323). Placed at the end of the Parterre de Latone. Descr. in the 1707 Invent., Arch. Nat., $O^{1}1976^{A}$, fol. 423–4. Bacchus is repr. wearing a crown of vine leaves and grapes, his thighs covered by a panther-skin, one paw over his right arm; in one hand he holds a bunch of grapes, in the other a sceptre ending in a pine-cone; around it a climbing vine. This term was part of a series of four terms illustr. the Seasons, cf. Mazière no. 30.

VERSAILLES, GARDENS

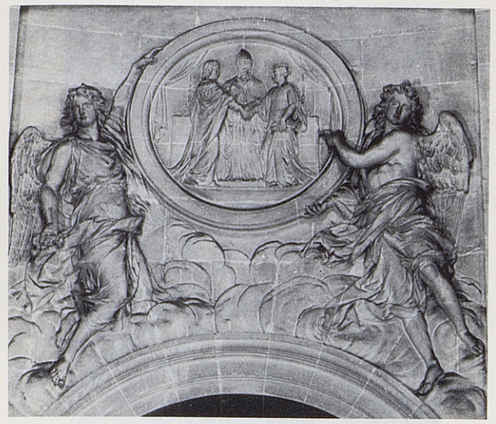
33–38
WORK AT THE DOME DES INVALIDES

33
Two Apostles

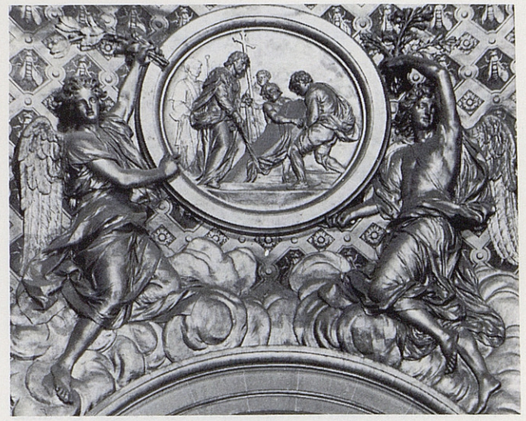
1690–91 Statues St.-Leu stone
Two of 16 statues repr. the Apostles, St. Paul, St. Barnabas, St. John the Baptist and the prophet Elias which were placed on the outer balustrade around the drum. cf. Cornu no. 21b. Details about the artists under Ph. Magnier (nos. 11–12). It is not known which Apostles were carved by Raon. Illustr. under Coyzevox no. 54a–c★. The work was allocated on 24 May 1690 (Bibl. Nat., Ms. fr.,n.a.22936 fol. 165 r°). Payment 700 L. (*Comptes,* III, 422, 558). Félibien des Avaux, *Invalides,* p. 53, 305. Destroyed during the Revolution.



36



37



38

34★ 35★ 36★
Concerts of Angels

1691–99 Three High-reliefs Stone 260×370
Above the cornices, eight concerts of angels decorate the Chapels of St.-Grégoire and of St.-Ambroise in the Dôme des Invalides. About their attribution, cf. N. Coustou no. 10. R.'s three reliefs are in the Chapel of St.-Ambroise:

34.★ On the South side: An adolescent angel playing a guitar, accompanied by two child angels, one of whom holds a book of music.

35.★ On the East side: Two adolescent angels; one, eyes raised towards the sky, holds a violin and bow; the other, a flute.

36.★ On the West side: An adolescent angel plays a violin; two other angels hold a book of music.

Payment for each relief 400 L., plus 126 L. for the models and moulds (*Comptes,* III, 558, 703–4, 844; IV, 330, 472). Arch. Nat., $O^{1}1665^{35-7,\ 87}$. During the critical inspection on 5 April 1700. N. Coustou, Coyzevox, Lespingola and Van Clève remarked about group 36: "The angel holding a book has no body; it has to be made longer and the head carved entirely in profile and the draperies of the others must be retouched" (Arch. Nat., $O^{1}1665^{47}$). Félibien des Avaux, *Invalides,* p. 313, attribs. to R. alone two of the three bas-reliefs of angels, but also, erroneously, two groups of prophets from the other chapels, where R. did not work. Pérau, p. 80, errs in his attributions of these reliefs.

PARIS, DÔME DES INVALIDES

37★ 38★
Two Medallions illustrating the History of St. Louis, supported by Angels

1692–99 Two half-reliefs Stone 300×350
Two of eight reliefs inside the four round chapels above the arched passages. The other reliefs were by Ph. Magnier (nos. 16, 17), Poultier (nos. 16, 17) and Vigier (nos. 10, 11). Each relief was valued at 750 L.; payment to R. for the models, casts and drawings in 1692 and for the reliefs themselves in 1693, 1698–99 (Arch. Nat., $O^{1}1665^{36,\ 80}$; *Comptes,* III, 703, 704, 844; IV, 330, 472); Félibien des Avaux, *Invalides,* p. 313; Pérau's attributions (p. 77–8) are wrong. R. exec:

37.★ The relief in the Chapel of St.-Grégoire, above the South passage; in the medallion, which is carried by two angels, is repr. the marriage of St. Louis to Marguerite de Provence.

38.★ The relief in the Chapel of St.-Jérôme, above the East passage; in the medallion is repr. St. Louis burying the dead.

During the critical inspection of the sculptures on 5 April 1700 by Coyzevox, N. Coustou, Lespingola and Van Clève, R.'s two reliefs were criticised: the first (37) was judged "as being of very poor composition, lifelessly worked"; as to the second (38) it was considered necessary "to rework several of the draperies, which are too heavy to suggest the nude body which is underneath" (Arch. Nat., $O^{1}1665^{47}$).

PARIS, DÔME DES INVALIDES

39
Vase for the Demi-lune des Vents, Marly

1696–98 Marble H: 130
One of 12 vases after a design by Hardouin-Mansart, cf. Barois no. 11★. R.'s vase was similar to the one by Dedieu (no. 37). Payment 850 L. (*Comptes,* IV, 188, 336). Not ident. or disapp.

40
Work for the Demi-lune des Vents, Marly

1697 Lead
a. *Two marine monsters*
b. *Two heads of winds*
Payment 560 L. (*Comptes,* IV, 188, 336). cf. Barois no. 12★. Destroyed.

41
Apollo, or Victory, treading underfoot Discord

1699
cf. F. Souchal, 'A Royal Statue, the Waddesdon Apollo', *Burlington Magazine,* April 1969, p. 192–6.
a. *Model* Plaster
Exh. in the Salon of 1699, as a pendant to Vigilance (no. 42). These two works were models for Versailles, cf. Florent Le Comte, III, p. 260.
Disappeared.
b.★ Statue Marble H: 204
An anon. drawing★ in the Coll. De Cotte (Bibl. Nat., Est., Fb. 26) repr. 'Victory treading underfoot Discord' is the preparatory drawing for this statue; there is also a sanguine drawing★ of the same statue in the Coll. De Cotte, no. 2091 (Bibl. Nat. Est. Réserve B1., p. 30). The marble version is attrib. to R. on stylistic grounds and the reconstruction of its history. The statue, as well as that of Vigilance, were comm. by the King, as indicated in the Livret du Salon of 1699, but neither of the two was finally acquired by the King—at least, it is not mentioned in the *Comptes*. We do not know who paid for and acquired the marble Apollo, which, in ca. 1875, was in the Coll. Ferdinand de Rothschild; after 1968, it appeared in the garden of Waddesdon Manor.



41b



Detail 41b

Victory is repr. as Apollo, laurel-crowned and half-nude, holding up his drapery with his left hand and resting his right on a bow. He treads underfoot Python, half-dragon, half-serpent; behind him, his quiver, decorated with Apollo's Sun, placed on a laurelbush.

WADDESDON MANOR, GARDEN (National Trust)

42
Vigilance

1699 Model Plaster
Exh. in the Salon of 1699 as a pendant to Apollo (no. 41a). Model for Versailles. cf. Florent Le Comte, III, p. 260. R. does not seem to have exec. this statue in marble. Not ident. or disapp.



41b



41b



43



44

43
Group of Children for the Château de Meudon

1699 Model Plaster
About the four groups placed at the Cascades de l'Artelon in the gardens at Meudon, cf. Mazière no. 31. R. did one of the groups and was paid 800 L.; the other sculptors were Hardy (no. 25), Flamen (no. 43) and Mazière (*Comptes,* IV, 479, 618; V, 538). A drawing★ in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26, p. 97) shows a group of three cupids around a palm-tree surmounted by a helmet; they are holding a commander's baton and a bundle of arms; at their feet a quiver full of arrows (H. ca. 260). The drawing has on the back the note: 'autre dessein idem par le sieur Raon' and follows a drawing of children by Mazière on which is noted that the two groups were placed at Marly; there is, however, no proof that they were actually put there; the drawings may refer to groups which were placed at the Fontaine de l'Artelon at Meudon. After that, all trace of them is lost.

44★
Winter

1699–1707 Term Marble H: ca. 285
The marble blocks were delivered to Raon in 1699 (Arch. Nat., $O^{1}2066^{10}$). Payment 3500 L. between 1699–1712 in several instalms. (*Comptes,* IV, 479, 618, 964, 1184: V, 609). Winter formed part of a series of four terms illustr. the Seasons, cf. Mazière no. 30. Lespingola (no. 16) had been comm. to exec. Winter, but furnished only the model. In 1699, it was planned (according to the *Comptes*) to use these terms at the Trianon, but this plan was not followed up; in 1707, Raon's term, which had been left unfinished at the sculptor's death, was at the Gardemeuble in Paris, together with Barois' Vertumnus and Pomona (nos. 3, 4), cf. Arch. Nat., $O^{1}1976^{A}$, fol. 443–4. In 1712, Winter was destined, acc. to the *Comptes,* for Versailles Gardens, but in 1722 was placed in the Tuileries Gardens, together with Barois' terms (Arch. Nat., $O^{1}1969^{A}$, fol. 205); the sheaths of these three terms are of different design (as noted by Mme. G. Bresc, *Catal. de la Statuaire au Jardin des Tuileries,* in preparation). In 1724, Dumont was comm. to carve a term of Summer as a pendant; the term was exec. in marble by G. Coustou 10 years later (no. 64). A drawing★ of the term of Winter is in the Coll. De Cotte (Bibl. Nat. Est., Fb. 26). Winter is repr. as a bearded old man, his head covered by a drapery; he holds a flaming pot.

PARIS, TUILERIES GARDENS



44



46

45
Faun playing the Flute

Undated Statue Marble H: 124
Listed in the Descr. at the end of the 17th c. as in the Bosquet du Théâtre d'Eau at Versailles ('Etat des sculptures . . . de Vers.', 1694; Mme. Jourdain, 'Remarques hist . . .', 1695; Ms. 22 of the Bibl. de Vers.; Ms. Fb 27, in 8º of the Bibl. Nat. Est). In the 1707 Invent. (Arch. Nat., O^{I}1976^{A}, fol. 371), still in the same position, it is described as "a young Faun, naked, with a branch of ivy around his head and playing the German flute; a lion's skin is hanging over his shoulder and his left arm, supported by a tree-trunk. This figure is 3 *pieds* 10 *pouces* high, copied after the antique by Raon". It was later removed and is not described in the 1722 Invent. This is probably the antique from the Coll. Borghese (today in Paris, Louvre Museum) which was copied by Goy (no. 3) and Prou (no. 2) in Rome; also copied by Hurtrelle (no. 9), after the cast in the Salle des Antiques. R. may have done this copy while he was in Rome, i.e. between 1666–69, because there is no mention of it in the *Comptes*. Not ident. or disapp.

46★
Female Satyr

Undated Bust Marble H: 44
Signed on the base: RAON

Discovered in Rome. Exh. by the Heim Gallery, London in 1968, *French Painting and Sculpture of the 17th c.*, no. 53. This bust has similarities with Girardin's Bacchus (no. 6★).

PRIVATE COLLECTION

RAON, Jean-Melchior (ca. 1669–1719)

Son of Jean R. Assisted his father in his last works and succeeded him at the Bâtiments du Roi at Versailles and at Notre-Dame, Paris, where he rec. payments between 1704–12. Died on 28 Dec. 1719, aged 50.

A petit prix for sculpture was awarded on 7 Dec. 1691 to a sculptor named Raon, without first name; also, another petit prix on 23 Mar. 1700 (*P-V,* III, 77, 290). Someone called Jean-Melchior Raon obtained on 22 July 1712 a diploma to go to the Acad. de France in Rome; he arrived on 8 Oct., studied there for two years and was judged to have a talent for drawing after models; but the climate did not suit him and he departed for France in April 1715, escorting cases of sculpture for Marly (*Corr. Dir. Acad. Fr. à Rome,* IV, 125, 162, 170, 325, 387). Returning to France, he had incurred expenses amounting to 670 L., which were repaid on 12 Aug. 1726 to his heirs, the sculptor having died in the meantime (Arch. Nat., O^{I} 2226, p. 201).

Bibliogr:
Jal, p. 1042; Herluison, p. 373.

1
Restoration of Antiques, for Marly

1702 Marble
Payment of 4586 L. to several sculptors incl. Raon (*Comptes,* IV, 853), cf. Mazière no. 37. A drawing★ in the Coll. De Cotte (Bibl. Nat. Est., Fb 26) shows the statue as restored by R. with the handwritten note: "without arms and head". The Invent. of 1722 describes at the top of the Rivière at Marly: "a figure of an antique Senator, standing, whose right arm, lifted in a gesture of instruction, has been restored from the elbow



1

onwards, also the left hand, in which he holds a bowl" (Arch. Nat., O^{I} 1969^{A}, fol. 148). Beside this statue stood another one of a Senator, restored by Mazière (no. 37). Whereabouts unknown.

2
Work on the Small Baldachins for the Bains d'Apollon, in the Bosquet du Marais, Versailles

1705 Lead
In collab. with a large team which in 1711 rec. 16,300 L. (*Comptes,* V, 538). cf. Ph. Bertrand no. 12 and *app.,* Vol. II, p. 423. Destroyed.

3–10
WORK IN THE CHAPEL, VERSAILLES PALACE

3
Heads of Cherubim

1707 Hard stone, gilded
R. did one of the ten cherubim heads on the keystones of the high windows of the chapel at Versailles; cf. Ph. Bertrand no. 16(★). Total payment to the team for the ten heads: 700 L. (*Comptes,* V, 124).

VERSAILLES PALACE, CHAPEL

4
Ecclesiastical Trophies

1707 Bas-relief Hard stone, gilded 62 × 57
The 28 trophies inside the chapel on the pedestals of the attic, under the great vault, were carved by a team incl.



6



7

Raon, cf. Ph. Bertrand no. 18b(★). Mém., Arch., Nat. O^{I} 1784; payment for each trophy 120 L. in 1711 (*Comptes,* V, 124, 531).

VERSAILLES PALACE, CHAPEL

5
Group of Children

1707 Lead, formerly gilded H: 210
One of the two groups at either end of the ridge of the Chapel roof. After models by G. Coustou (nos. 14, 15(★)) and Lepautre (no. 16). Both groups were exec. in collab. with Ph. Bertrand (no. 17), Frémin (no. 13), Le Lorrain (no. 25), Lepautre and G. Coustou. Payment 3500 L., *Comptes,* V, 124.

VERSAILLES PALACE, CHAPEL

6★
Bust of the Virgin

1708 Bas-relief Stone 260 × 178
Placed on the outside wall of the Chapel of the Virgin symmetrically with a bust of Christ by Vigier (no. 19). Mém. and valuation 535 L.; payment in 1708 and 1711 (Arch. Nat., O^{I} 1784; *Comptes,* V, 216, 527). The Virgin is repr. in profile, in an oval medallion, supported by a console decor. with palm-branches and surmounted by two cherubim heads in clouds.

VERSAILLES PALACE, CHAPEL

7★
Two Child Angels carrying the Attributes of Saint Gregory

1708–09 Bas-relief Stone L: 345
On the outside of the chapel above a window of the chevet on the South side. Mém. and valuation 1000 L., payment from 1708–11 (Arch. Nat., O^{I} 1784; *Comptes,* V, 217, 527). Placed below the statue of St. Gregory by Lepautre (no. 21); the child angels carry the Saint's attributes: tiara, roll of parchment, inkpot and quill.

VERSAILLES PALACE, CHAPEL



9a 9b 9c

8
Various Ornaments

1708–09 Stone

a. Fleurs-de-Lis in lozenges

Carried out by a team, cf. Defer no. 5b, François no. 32 and Vigier no. 21. Payment 14,367 L. in 1711 (Mém., Arch. Nat., O[1] 1784; *Comptes,* V, 214, 529). These ornaments decor. the bases of the columns and pilasters of the Tribune. Some of the fleurs-de-lis were effaced during the Revolution.

b. Ornaments in a side-aisle

In a vault of one of the bays, each of which is decorated with a large rose in the form of a cul-de-lampe enclosed in a string-course, and with the King's cypher in the four spandrels. Valuation and payment 1960 L. (Arch. Nat., O[1] 1784; *Comptes,* V, 320).

VERSAILLES PALACE, CHAPEL

9
Three Trophies of the Church

1709 Bas-relief Stone H: 248

In the fourth bay of the North side-aisle on the ground floor. Valuation 550 L. each and detailed descr. in Mém., Arch. Nat., O[1] 1784. Payment, *Comptes,* V, 527. The trophies illustr:

a.* The Sacrament of Holy Orders

In the central cartouche is illustr. the scene of Christ entrusting the keys to St. Peter; other elements in the trophy: cross, mitre, bishop's cross, chalice, corporal cloth, vessel for the holy oil and basin.

b.* The Sacrament of Extreme Unction

In a cartouche shaped like a canopy, a priest is repr. administering the sacrament to a sick person; other elements of the trophy: crucifix, stole, candelabrum, box and vessel for the holy oil.



Detail 9b

c.* The Sacrament of Penitence

In the central cartouche, decorated with cherubim, is repr. Saint Magdalen in the desert; other elements of the trophy: stole, book of the disciplines, scourge, ewer, rosary, money-bag, ears of corn, upturned vase from which fall a sceptre, diadems and medallions.

VERSAILLES PALACE, CHAPEL

10
Cornice in the Salon Haut of the Chapel

1709 Bonbanc stone

Work of a team, cf. Martin no. 17b. Valuation 8348 L. and descr. in Mém., Arch. Nat., O[1] 1784; *Comptes,* V, 527.

VERSAILLES PALACE, CHAPEL

11
Two Ecclesiastical Trophies for the Choir of Notre-Dame, Paris

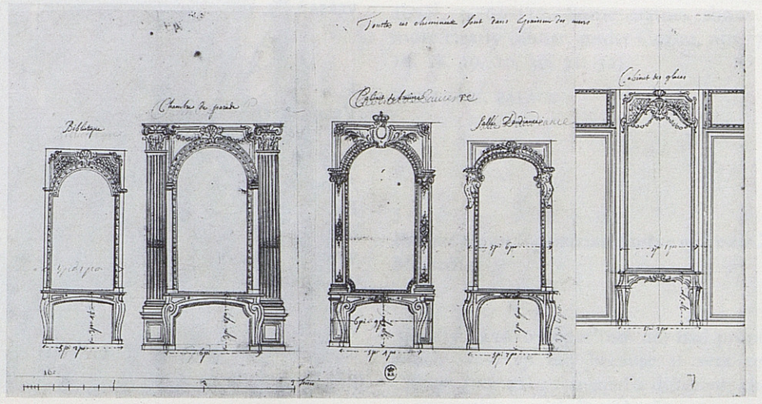
1712 Bas-relief Papier-mâché

For the decor. of the choir of Notre-Dame, cf. Ph. Bertrand no. 28. R. rec. 150 L. (*Comptes,* V, 609). The trophies, each surmounted by two cherubim heads, were placed on the pilasters. They are visible in Mariette's engrs. illustr. under Ph. Bertrand no. 28*. Destroyed.

12
Model of a Chimneypiece for the Palace at Bonn

1717 Wax

Joseph Clemens, Bishop Elector of Cologne, who in 1702 had been driven from his estate because of his alliance with Louis XIV, was able to return there in 1714 under the Treaty of Rastadt. He then took up again the reconstruction of his Palace in Bonn, under the direction of Robert De Cotte, who nominated the architect Hauberat as his delegate at the site. Joseph Clemens comm. in Paris models for several chimney-pieces; Hauberat supplied the drawings, which he then submitted to De Cotte. The marble mantelpieces and the models for the metal ornaments were exec. in Paris. In Oct. 1717, J.-M. Raon rec. 300 L. for a wax model of the chimneypiece in the Audience Hall; the model was finished by Rousseau in Bonn in Spring 1718



12

and the ornaments and the upper part of the chimney-piece were cast in silver after this model, but in Germany where it was cheaper. It appears that the chimneypiece was put into position in 1718, in spite of the difficulties the Elector had in paying his workmen. We know about this work through the correspondence between Joseph Clemens and R. De Cotte (Bibl. Nat. Est., Hd 135, 177, publ. in P. Marcel, *Invent. des papiers manuscrits du Cab. de R. De Cotte,* Paris, 1906, p. 183, 187, 190, 192 and in L. Réau, *L'Art Français sur le Rhin,* 1922, p. 149–63, 169). The design intended for this chimneypiece, very likely by Hauberat, is preserved in the report: *Palais de Bonn,* Bibl. Nat. Est., Ha 19, plan no. 162: "Différentes décorations de Cheminées pour les apartements dudit Palais"*. The chimneypiece was destroyed in a fire in 1777.

13
Sculptures at the Hôtel du Maine, Paris

1718–19 Stone
On this hôtel, cf. F. de Catheu, 'La décor. des Hôtels du Maine au fbg. St.-Germain', *BSHAF,* 1945, p. 103–4. The Hôtel du Maine, built by Boffrand in the rue de Bourbon for the Princesse de Conty, was bought while still in course of construction by the Duc and Duchesse du Maine. They also had to pay for the work already executed by the builders and artists; among them were J.-M. Raon and Jacques Martin who, in 1718, had signed contracts for sculptural work. They had done work on the courtyard façade (which the architects Mollet and Brillion remodelled) consisting of:

a. The pediment decor. with the monogram of the Duc du Maine, together with cannons and grenades, emblems of his rank as Grand-Maître de l'artillerie.

b. Two garlands of flowers and foliage on the pilasters at the entrance.

c. Agraffes on the window-arches. The garden-façade had been carved by Charpentier (no. 12) together with Monthéan and Rousseau.

The courtyard-façade was destroyed in 1840.

RAYOL, Joseph (1655–1718)

Born in Apt (Vaucluse) on 19 June 1655. From 1670–74 he lived in Italy. After that he went to Paris, where he worked under Girardon. Introduced to the King by Colbert de Villacerf, Surintendant des Bâtiments, he was then employed at the Louvre. His work is not documented except for the period from 1685–91 at Versailles and the Invalides. In 1700 he retired to Apt and married at about the same time. He died in Apt on 4 May 1718 and was buried in the Cathedral, near the Altar of the Chapel of St-Roch.

Bibliogr:
C.-J.-H. Barjavel, *Dict. hist., biographique et bibliographique du Départ. de Vaucluse,* 1841: the source of all the information outlined above. Repeated literally in E. Parrocel, *Annales de la Peinture,* Marseilles, 1862, p. 321; T.-B., XXVIII, 1934, p. 58.

1*
Plato

1685–88 Term Marble H: 290
One of the terms repr. the philosophers of antiquity. R. rec. payment in several instalms. from 1686–88, the balance in 1694; total payment for all his sculptures for the gardens and the château at Versailles amounted to 30,960 L. (*Comptes,* II, 622, 988; III, 101, 945). The term of Plato was valued in 1692 at 2650 L. (Arch. Nat., O^1 1964^4). It was placed at the bottom of the Parterre de Latone in the Allée Sud. Descr. in the 1707 Invent. (Arch. Nat., O^1 1976^A, fol. 418). The philosopher strokes his beard with his right hand; in his left he holds a medallion with the portrait of his master, Socrates. Engr. by Thomassin, *Vers.,* p. 173.

VERSAILLES, GARDENS

2
Vase for the Allée Royale

1687 Marble H: 200 (without base)
About the vases in the Allée Royale, cf. Hardy no. 14. Exec. after the design by Hardouin-Mansart; payment in 1687–88 and 1694 (*Comptes,* II, 1182; III, 101, 945); valued at 1400 L. in 1692, like Barois' similar vase opposite (no. $5^{(\star)}$). Placed at the south side of the Allée Royale. The body of the vase is decor. on each side with two cornucopias filled with flowers, their ends tied together with ribbons. Engr. by Thomassin, *Vers.,* p. 213.

VERSAILLES, GARDENS

3*
Leucothea, or Ino

1687 Statue Marble H; 200
Exec. after a model by Girardon (no. 64e). Payment in several instalms. from 1686–88, the balance in 1694 (cf. no. 1), *Comptes,* II, 988; III, 101, 945. Valued at 3800 L. in 1692 (Arch. Nat., O^1 1964^4). The mémoire of 28 Aug. 1689 (Arch. Nat., O^1 2772) indicates that Louvois intended Leucothea, P. Magnier's 'Aurora' (no. 8a), J. Raon's 'Arion' (no. 30) and P. Legros I's 'Le Point du Jour' (no. 50) for the Bosquet des Bains d'Apollon, also called des Dômes. In 1690 the statue was put into position there (*Comptes,* III, 434). Descr. in the 1707 Invent. (Arch. Nat., O^1 1976^A, fol. 320–1): her hair is plaited around her head and intertwined with a string of pearls; a drapery, covering her right shoulder and the lower part of her body, leaves her torso uncovered; in her right hand she holds a paddle decorated with a dolphin and in her left a shell (perhaps modern); at her feet the prow of a vessel, decorated with a boar's head and a trident. Descr. by Piganiol (*Vers.-Marly,* 1764, p. 174) as Ino, her original name as a mortal before her metamorphosis by Neptune into a marine goddess, called Leucothea. Moved to St.-Cloud in 1844, the statue was returned to Versailles in 1871 and replaced in the Bosquet des Dômes in 1897.

VERSAILLES, GARDENS



1



3

4
Thirty-two Statues

1687–88 Stone
cf. Cornu (no. $18^{(\star)}$), who, in collab. with R., exec. all the statues on the attic storey of the north wing. Payment 22,000 L. in two instalms. (*Comptes,* II, 1132; III, 55). From right to left, the statues illustrate the Sciences and the Arts, the Seasons, the four genres of Poetry and the Muses. Many of the statues have been restored, some even replaced by copies in the 19th c.; fragments of the originals are preserved in the Versailles store of the Roulettes, cf. F. Souchal, 'Versailles', *GBA,* 1972^1, p. 65–112. Some statues show Rayol's style more clearly (illustr. under Cornu, nos. 7, 8, 9, 12, 14, 16, 18, 19, 20, 30, 31, 32).

VERSAILLES, PALACE

5
Project for an Equestrian Statue of Louis XIV for Marseilles

1688
Already in 1686 Puget (no. 28) had proposed a project which was rejected because it was too expensive. Clérion (no. 21) submitted a different, cheaper project, in competition with Rayol who was recommended by

Colbert de Croissy. On 3 Nov. 1688, R., having completed his model, asked that it should be examined, but his letter arrived too late: Clérion's model had already been accepted. R. received compensation which he acknowledged on 8 Dec. 1688. In the end, however, Clérion's model was turned down; Hardouin-Mansart and, later, La Chapelle and Mignard went to the studio of Rayol, who demanded 120,000 L. for the execution in bronze but, for financial reasons, the Aldermen of Marseilles had to give up the whole project (Arch. Comm. Marseilles, GG 186; L. Lagrange, *P. Puget, peintre sculpteur, architecte et décorateur de vaisseaux,* 1868, p. 258; K. Herding, *P. Puget, Das Bildnerische Werk,* 1970, p. 192–4). Probably destroyed.

6–9
WORK AT THE DÔME DES INVALIDES

6
Fifty-two Fleurs-de-Lis

1690 Stone
This work, as well as nos. 7 and 8, was allocated to R. on 24 May 1690 (Bibl. Nat., Ms.fr.n.a. 22936, fol. 164). Payment 324 L. (Arch. Nat., O^1 1665^{89}; *Comptes,* III, 423). The fleurs-de-lis decorate the Corinthian frieze on the façade and above the portal.

PARIS, DÔME DES INVALIDES

7
Eight Vases

1690–91 Stone
Payment 480 L., plus 100 L. 16 sols for the large plaster models (*Comptes,* III, 555; Arch. Nat., O^1 1537^8). The eight vases stand above the east and west façades of the Church, directly above the pilasters. They are decorated with cherubim heads and festoons; each one ends with a fleur-de-lis. Félibien des Avaux, *Invalides,* p. 40. Destroyed.

8
Apostle

1690–91 Statue St.-Leu stone
One of 16 statues repr. the Apostles, St. Paul, St. Barnabas, St. John the Baptist and the prophet Elias which were placed on the outer balustrade around the drum. cf. Cornu no. 21b. Details about the artists under Ph. Magnier nos. 11–12. It is not known which Apostle was carved by Rayol. Illustr. under Coyzevox no. 54a–c★. The work was allocated on 24 May 1690 (Bibl. Nat., Ms.fr.n.a. 22936 fol. 164 r°). Payment 350 L. (*Comptes,* III, 15). Destroyed during the Revolution.

9
Four Figures of Virtues

1691 Bas-reliefs Stone
These four Virtues of Temperance, Prudence, Strength and Justice are repr. by seated women in the spandrels of the arcades above the large windows of the transept. R. only started the reliefs. It is not known how much he received for his work, nor why he abandoned it (*Comptes,* III, 555; Arch. Nat., O^1 $1665^{36, 87}$). They were completed by Mazeline (no. 51).

PARIS, DÔME DES INVALIDES

10
Two Vases, for Meudon

Before 1691 White marble
The inventory of the files of the Bâtiments du Roi, drawn up ca. 1720 (Arch. Nat., O^1 2768) shows that 18 white marble vases were distributed in the gardens at Marly, of which two by Rayol were taken from Meudon in 1695; 14 by Bertin (no. 5) and 2 by Fontelle (no. 16 and *app.* vol. II, p. 436) came from the balustrade of the Orangerie at Versailles. The Château de Meudon had been the property of the Marquis de Louvois from 1679–91. In his Invent.a.d. of 13 Aug. 1691 (Min. Centr. Arch. Nat., Et. LXXV, 530) numerous marble vases are mentioned among the sculptures at Meudon, some by Cornu (*app.* vol. II, p. 427), some by Bertin (*app.* vol. II, p. 422), others were anonymous. Many of the vases from the gardens at Marly are today in the Tuileries Gardens. It has not been possible to identify those by Rayol.

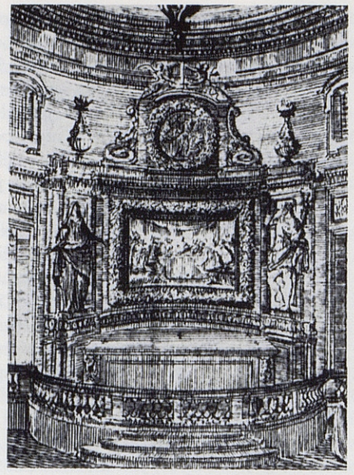


Portrait by Ferdinand le Jeune

REGNAUDIN, Thomas (1622–1706)

Born at Moulins (Allier), baptised 18 Feb. 1622; son of Pierre R., master stone-cutter and architect in Moulins, and of Marie Fontenel (Arch. Munic. de Moulins, Parish Registers). R. went to Paris and was trained in François Anguier's studio. His early works were mostly exec. under the direction of older, well-known sculptors (Buyster, F. Anguier, G. Guérin, Th. Poissant) and often in collab. with the leading sculptors of his generation (M. Anguier, Girardon, J.-B. Tuby). On 30 Dec. 1656 he presented himself to the Acad. with various sketches and on 27 Jan. 1657 his model was accepted; on 28 July 1657, on presentation of the marble (no. 7a), he was made an Academician and became a regular attendant at the meetings. On 26 July 1658, he was made Professor (*P-V,* I, 123, 125, 130, 133, 145). He delivered three lectures at the Acad. on the antique Bacchus (5 Jan. 1674), the Venus de Medici (Jan. 1676) and the Gladiator Borghese (6 Feb. 1677), Bibl. Ecole Beaux-Arts, Ms. 161, 166, 171. Several of his models were at the Académie: 16 wax and clay figures, listed on 12 March 1693, one clay figure on 26 April 1694, two plaster figures on 12 April 1712 (*ibid.,* Ms. 36). The essential part of his activity, devoted to the service of the King, was on works of the greatest importance (at the Louvre, the Tuileries and especially at Versailles), often beside Girardon, but he was also commissioned by convents and private patrons. From 1668 until his death he held the appointment of 'Officier du Roi' with an annual payment of 150 L. In 1669, he was sent to Rome on a mission, at the same time as Girardon; he acted as a professor and rec. 1000 L. as reimbursement for his expenses (*Comptes,* I, 366); he lived at the Casa Saraca, near Sant'Onofrio, where the King's pensionnaires had their lodgings (J. Bousquet, 'Les débuts de l'Acad. de Fr. à Rome', *BSHAF,* 1953, p. 126–38). On 19 Sept. 1686, he married Louise Monier, from a family of Avocats au Parlement (Min. Centr. Arch. Nat., Et. LXXIII, 532); he had three daughters: Marie-Elisabeth, who on 31 Aug. 1705 married Gaspard Giraud, écuyer (Et. LXXVI, 135); Marguerite-Louise, who married Pierre Le Blanc, officer in the Panneterie du Roi (Arch. Nat., Y 277, fol. 222 v^2); and Marguerite-Thérèse, born in 1701, who married Louis de Monchenu, captain in the Cavalry. The sculptor François R., pupil at the Acad. from 1688–91, who assisted Thomas R. in his work, was his nephew (Arch. Nat., Y 265, fol. 466 v^2). His activities from 1688–99 are not known. On 30 Oct. 1694, he was made Asst. Rector of the Académie (*P-V,* III, 150). In 1699, he exh. several works in the Salon and in 1703 and 1704 donated some sculptures to Churches (nos. 48, 49). He lived successively: in 1658, rue Guillaume, par. St.-Louis-en-l'Isle (bail 22 Sept. 1658, Et. XLI, 247); in 1666, rue Poultière in the same parish (marché 5 April 1666, Et. LIII, 50); from 1672, in the Galerie du Louvre (*NAAF,* 1873, p. 131) where Nicodème Tessin the Younger visited him in his studio in 1687 (R.-A. Weigert, 'Notes de Nicodème Tessin le Jeune rel. à son séjour à Paris en 1687', *BSHAF,* 1932, p. 46); he died there on 3 July 1706 (*P-V,* IV, 30), and was buried at St.-Germain-l'Auxerrois; his lodgings were given to Ph. Magnier. R.'s Invent.a.d., 14 July 1706 (Et. LXXXVI, 139); his widow survived him by 30 years: Invent.a.d. of Louise Monier, 23 Jan. 1736 (Et. XVII, 696). R. owned a house at the quai de la Tournelle and another in the rue du Four (expertises of 19 Aug. 1680, 24 Oct. 1681 and 8 Nov. 1691 in Arch. Nat., Z^{1J} 349, 353, 410). His portrait★, painted in 1686 by Louis Elle le Jeune, called Ferdinand le Jeune, as a reception piece for the Académie, is in the Museum at Versailles (Inv. MV 5838); cf. Guérin and Dezallier, *Descr. Acad.,* p. 75, 143.

Bibliogr:
Comte de Caylus, 'Vies de M. Anguier et de Th. Regnaudin lues à l'Académie le 3 mai 1749', publ. in *Mém. inéd.,* I, p. 475–78; Fontenai, IV, p. 431; Dezallier, *Vie,* II, p. 171–2; E. Bouchard, 'Thomas Regnaudin, 1622–1706', *RSBAD,* 1866, p. 343–68; Jal, p. 1044; Herluison, p. 374–5; O. Fidière, *Etat Civil des peintres et sculpteurs de l'Acad. royale,* 1883, p. 71; Bellier de la Chavignerie, II, p. 350; F. Pérot, 'La Maison où est né Thomas Regnaudin à Moulins', *Bull. de la Soc. d'Emulation du Bourbonnais,* 1897, p. 169; T.-B., XXVIII, 1934, p. 86; Th. Hedin, *The Sculpture of G. and B. Marsy,* 1983 (with discussion of R.'s style and career and some attributions); Bibl. Nat. Ms., Pièces Originales 2451; Fichier Laborde 57149–54, 57218.



2–3

1
Works at the Convent of the Carmelites at Moulins (Allier)

Before 1648
The Convent in rue de la Paume (today rue Decize) was founded in 1628 by Gabrielle Mallet, widow of Philippe du Buysson; this was confirmed by letters patent from Louis XIII, at the request of Charlotte-Marguerite de Montmorency. The Church is said to have been completed in 1649. cf. Coiffier-Demoret, *Hist. du Bourbonnais,* 1816, II, p. 176; A. Allier, *L'ancien Bourbonnais,* 1838, II, p. 115–6; Du Buysson, 'Fondation de couvents dans Moulins', *Annales bourbonnaises,* V, 1891, p. 200–04. The description and the attrib. of the sculptures to R. rest on a family tradition of the du Buyssons, acc. to which R. carved:

a. *The arrival in France and disembarkation of the religious from Mont-Carmel, led by Saint Louis, in 1238*
Bas-relief, in the pediment of the façade.

b. *The coats-of-arms of the Mallet and the du Buysson families*
On either side of this bas-relief, in the corners of the pediment.

c. *The Annunciation*
Group in white marble on the tabernacle of the Chapel of St.-Gabriel, donated by Marie-Félice des Ursins, widow of Henri II de Montmorency.
Destroyed together with the Church in 1793.

2 3
The Virgin St. John the Baptist for the Abbey of Port Royal, Paris

ca. 1648 Two statues Wood, painted white
Exec. after models by Buyster and placed on the High Altar on either side of 'The Last Supper', painted in 1648 by Ph. de Champaigne (Guillet, *Mém. inéd.,* Vie de Buyster, p. 286). The monastery was closed down in 1790; in 1793 it became a prison; the Last Supper was trsf. to the Petits-Augustins, the carved decor. of the High Altar was probably destroyed at that time. cf. B. Dorival, *Ph. de Champaigne (1602–74),* 1976, II, p. 38–40. The only old descr. which mentions the statues is the "Descr. de Ville de Paris" by Richard Symonds, 1649, fol. 91 v°–93 (British Museum, Harl. Ms. 1278, publ. by O. Millar, 'An exile in Paris, the notebook of R. Symonds', in *Studies in Renaissance and Baroque Art presented to A. Blunt,* London–New York, 1967, p. 162). The two statues appear in two 17th c. engrs., showing the interior of the Church, one by A. Lepautre, the other by Marot★. On the left is shown the Virgin, standing, "in pious contemplation" *(Mém. inéd., ibid.),* her arms open wide; on the right, St. John the Baptist "with his lamb" *(ibid.),* wearing only a cloth around his hips; his right arm is lifted up, while in his left he holds a baton. Symonds mentions, above the painting, the bas-relief visible in the engr. which repr. Abraham offering his son Isaac to God; perhaps this also is R.'s work after Buyster. Probably destroyed.

4
Sculptures for the Tomb of Henri II de Montmorency at Moulins

a.★ Religion H: 196
b.★ Military Valour H: 214
Between 1649–1652 Two statues Marble
Tomb comm. from François Anguier by Marie-Félice des Ursins, widow of Henri II, duc de Montmorency, who had been beheaded at Toulouse in 1632 by order of Richelieu. cf. J. Monicat, 'Le Tombeau du duc et de la duchesse de Montmorency dans la chapelle du Lycée de Moulins', *GBA,* 1963², p. 179–98. The tomb was erected in the Montmorency Chapel in the Church of the Visitandines at Moulins, built from 1648–55; Pierre Regnaudin, master-stonecutter, was among the contractors. The contract for the tomb was agreed with F. Anguier on 30 Jan. 1649 (Min. Centr. Arch. Nat., Et. XII, 90); the subjects of the two standing statues in the niches were not fixed in the contract. The figures were exec. in F. Anguier's Paris studio; by Feb. 1651 work on the statues had already made good progress and they were completed on 8 Nov. 1652, the date of the contract for their transportation. We know from Guillet (*Mém. inéd.,* Vie de Th. Poissant, p. 320; Vie de M. Anguier, p. 437–8), that F. Anguier entrusted the terracotta models for the statues of Hercules and Alexander (or 'Military Valour') to his brother Michel and that Th. Poissant exec. the angels at the top, holding the Ducal coat. An old tradition attributes to R. the exec. of two standing statues repr. Religion and Military Valour (or Alexander) the latter after M. Anguier's model. These two statues, inferior in quality to the other parts of the monument, must have been exec. by sculptors in F. Anguier's studio, perhaps by Regnaudin; their style does not contradict this attribution. The Convent of the Visitandines is today occupied by the Lycée Banville.



4a



4b



7a



7b

MOULINS (Allier), CHAPEL OF THE LYCEE, 39 rue de Paris

5
Slaves and Trophies

1654 Bas-relief Gilded wood
cf. Girardon no. 8(★). Under the direction of Louis Le Vau and after models by Gilles Guérin, R. exec. for Louis XIV's bedchamber at the Louvre, two of the four slaves on the ceiling. This decor. has been remounted in the second room of the Colonnade at the Louvre.

PARIS, PALAIS DU LOUVRE

6
Work in the Chapel of the Château de Saint-Fargeau (Yonne)

ca. 1655–66
Acc. to Guillet (*Mém. inéd.,* Vie de Th. Poissant, I, p. 326), R. worked at the same time as Poissant in the chapel of this château. Poissant exec. there two terracotta statues; R.'s work is not specified. Mademoiselle de Montpensier, called the Grande Mademoiselle, temporarily in disgrace with the King and kept away from the Court between 1652–57, lived in the Château de Saint-Fargeau. From 1653 onwards she undertook the embellishment of this decaying place and in the autumn of 1654 comm. François Le Vau to reconstruct the façades giving on to the courtyard, the apartments and the circular, domed chapel; most of the work dates from the years 1655–56 (cf. 'Mém. de Mlle. de Montpensier', publ. by H. Michaud, *Mém. pour servir à l'histoire de France,* third series, IV, 1838, p. 168–9, 176, 191, 278). Not ident. or disapp.

7
Saint John the Baptist

1656–57 Oval medallion 65 × 50
a★. Marble
Reception piece for the Acad. (cf. Biogr.); St. John is repr. in half-figure, leaning against a rock, holding in one hand a cross made from reeds and embracing a lamb with the other. Exh. in the Acad. until 1792 (Guérin and Dezallier, *Descr. Acad.,* p. 39, 134), then trsf. to the Petits-Augustins; in 1815, given to Notre-Dame de Versailles (cf. A. Fontaine, *Coll. Acad.,* p. 65).

VERSAILLES, CHURCH OF NOTRE-DAME



8, 1a



8, 1a



8, 1a



8, 1a

b. *Terracotta*
Probably the model for the reception piece. Pendant to Girardon's medallion, the Virgin of Sorrows, which was his reception piece for the Acad. (cf. Girardon no. 10). Offered by Girardon to his sister Marie, wife of a master-furrier at Troyes, who had it embedded in a chimney-breast; later, in the Coll. Grosley. The plaster-casts★ of these two terracottas are today in Troyes Museum. The terracotta medallions have disapp.

8
Work at the Hôtel Amelot de Bisseuil, Paris

1657–60 Stone, wood and stucco
"One sees (in this house) a great number of works of sculpture of all kinds and all by the hand of Regnaudin; they are executed only in stone, wood and stucco. One can be certain that the former master of this house loved sculpture and put it in profusion in all places, even those which were not suitable" (Caylus, *Mém. inéd.*, I, p. 477). The old Hôtel de Rieux was acquired in 1638



8, 1a





8, 1a

by Denis Amelot de Chaillou, who undertook its reconstruction. At his death on 27 Feb. 1653, he left it to his son Jean-Baptiste Amelot, Vicomte de Bisseuil, maître des requêtes; the main alterations were carried out for the son by the architect Cottard. Cottard's Album, dedicated to Louvois in 1686, contains the plans and elevations★; cf. Ch. Sellier, *La Cité,* 1906–7, III, p. 112, 221–3; P. Brenot, *Un vieil Hôtel du Marais du XIVe au XXe s.,* Paris, 1939.

1. On the outside:
The old *Descriptions* of Paris (Brice, *Descr.,* 1725, II, p. 98; Dezallier, *Paris,* 1778, p. 232) attribute to Regnaudin, by name, only the sculptures on the portal and the wings of the door, but many other sculptures in the two courtyards are probably also by him.
a. On the portal of the rue Vieille-du-Temple: *Street-side:* The arched tympanum is decor. with two stone figures of Fame★ (L: 440), seated on either side of a medallion.



8, 1bIII, IV, V



8, 1bI



8, 1bI



8, 1bI



8, 1bII



8, 1c



8, 1bIV

satyr, Ceres and a child★; the other with a satyr, Flora and a child★.

In the absence of precise documentation, our tentative attribution to R. of the carved decoration listed below is based on the rather vague indications given by Caylus (cf. *supra*), supported by stylistic observation.

b. *In the first courtyard:* The sculpture, of good quality, is worthy of Regnaudin. It consists of:

(I) Seven stone masks on the windows of the ground floor (the eighth mask missing). They illustr. three of the Seasons and the four Elements★.

(II) Eight stone masks on the windows of the first floor repr. alternating heads of men★ and women, surrounded by ivy, olive, holly, oak, vine and palm branches.

(III) A helmeted head surrounded by trophies★, above the window of the central building of the first floor.

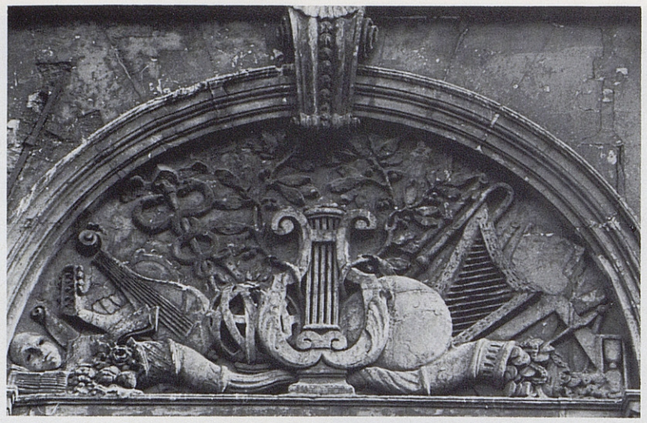
The wings of the wooden door are decor. with six wooden bas-reliefs: two circular medallions with women accompanied by symbols of Wisdom★ and Abundance★; two rectangular bas-reliefs with putti holding a cartouche and lions on either side★; two oval medallions with powerful Medusa-masks★.

Courtyard side: The arched tympanum is decor. with a large stone bas-relief★ (L: 440) repr. Romulus and Remus who, while being suckled by the she-wolf, were discovered by the shepherd Faustulus and his mates; on the left side, the river Tiber is leaning on a vase which bears the date 1660.

The wings of the door are decor. with four wooden bas-reliefs: two circular medallions with two women each, personifying Force and Justice★, Courage and Prudence★; two rectangular bas-reliefs, one with a



8, 1c



8, 1dI



8, 1d



8, 1d



8, 1d



8, 1d



8, 1d



8, 1d



8, 1dIII



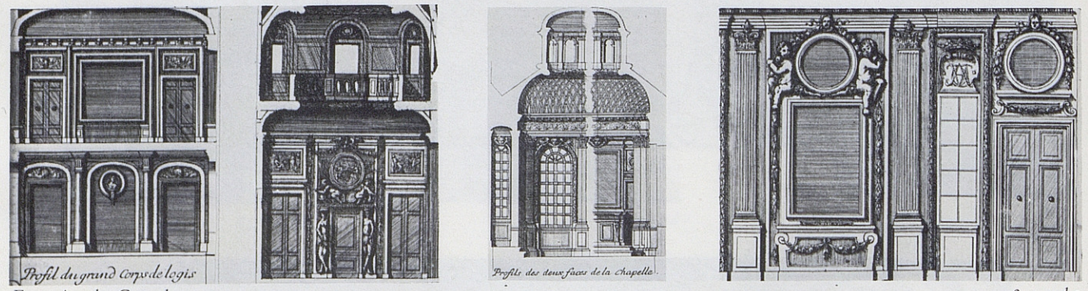
8, 1dII



8, 2



Gallery of Psyche 8, 2



Engravings by Cottard 8, 1 and 2

(IV) Four pairs of child caryatids★ supporting, above the first floor, the cornice of the roof and the pediment of the central building.
(V) The pediment★ (L: 500) decor. with the coats-of-arms of the Amelot family "azure with three gold hearts surmounted by a sun" presented by two kneeling children.

c. *In the porch of the central building separating the two courtyards:* two busts (H: 80) of a woman★ and a warrior (in a bad state of preservation), a medallion in the background; two trophies★ of arms (L: 155) above two false doors. In the vestibule (today an office) on the right side of the porch, two trophies (better preserved).

d. *In the second courtyard:* Part of the carved decor. seems earlier than Regnaudin (the masks on the ground floor). The four statues, H: 220, at the first storey (two of which are missing) and four female figures in bas-relief at the second storey seem to have been carved by other artists, perhaps after R.'s designs. They repr. Strength★, Temperance★, Prudence★, Justice★, Diligence★, Sapience★.

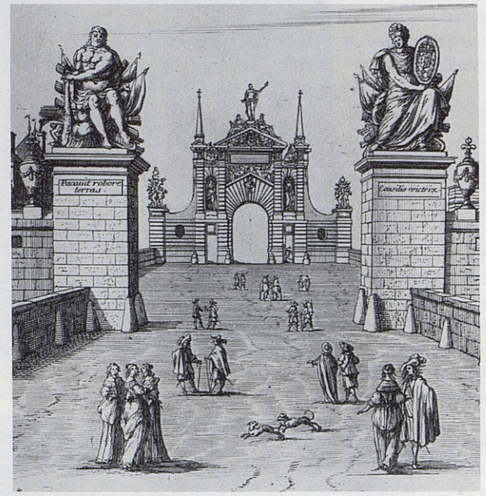
We can attribute to Regnaudin or his workshop:
(I) The arched pediment (L: 250) decorated with attributes of the Sciences and the Arts★, on the wall on the right.
(II) The upper pediment above the rear wall with four cupids on either side of two escutcheons★.
(III) The four stone masks★ illustr. Comedy, with garlands, above the windows of the first storey.

2. In the interior:
The stucco decor. of the first floor has in many places been remodelled or removed; the engrs.★ in Cottard and the descrs. in Brice give some idea. With the exception of some bas-reliefs in the Great Salon, the Parade Chamber, the Italian Chamber (attributed by Brice and Dezallier to Sarazin) and Guibert's sculptures and restorations (1759–62), Regnaudin probably worked on the lavish and varied decoration of this floor, the statues in the niches, overdoors, overwindows, mantelpieces, trophies, cornices and mouldings, of which very little has survived. The great staircase and the chapel disapp. in the 18th c. together with the greater part of their decoration. However, extant from R.'s time are the following:

In the Cabinet des Zéphyrs, the stucco bas-reliefs decor. with vases and sphinxes★; the heavy laurel festoons framing the doors; in the apartment of Madame, fragments of carved ribbons and arches; in the apartment of Monsieur, the cornice of the Italian Chamber; in the Gallery of Psyche★, some traces of the wood decor., children on either side of a medallion above the mantelpiece; on the 18th c. staircase, Guibert re-used and transformed an earlier decor. from the ante-chapel. Two busts in stone (H: 90) repr. a woman crowned with flowers and a woman crowned with leaves, placed in two niches of the staircase, are very likely by Regnaudin.

Jean-Baptiste Amelot and his wife, Charlotte Brulart, died in 1688. The hotel passed out of the family at the beginning of the 18th c. It has often been called Hôtel de Hollande or Hôtel des Ambassadeurs de Hollande.

PARIS, HOTEL AMELOT OT DES AMBASSADEURS DE HOLLANDE, 47, Rue Vieille-du-Temple



9–10

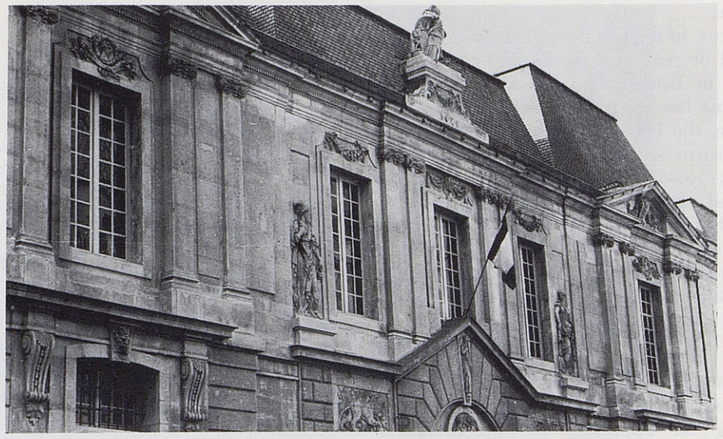
In 1778, the Porte St.-Antoine was demolished but certain sculptures which decor. it, among them the two statues, were stored until 1846 on a site in the rue Daval, which belonged to the city and became the property of Beaumarchais; it was intended to re-use them, but in 1850, when Beaumarchais' garden was demolished, they had disappeared. (A. Marcel, *Le faubourg St.-Antoine,* 1899, Ier fasc., p. 31). Probably destroyed.

9 **10**
Hercules ***Minerva***

1660 Two statues Stone 227 × 146
Commissioned from R. by the Prévôt des Marchands et Echevins of Paris for the occasion of the King's entry into Paris; the fee was 1000 L. (Contract 11 May 1660, Arch. Nat., H 2012). The statues were placed on high pedestals at the entrance of the Pont-Dormant, in front of the Porte St.-Antoine, on the city side. Hercules and Minerva were seated on trophies; Hercules, symbolising Force, was covered in a lion's skin and held a club; Minerva, symbolising Prudence, held a shield with the coats-of-arms of France and Spain. They appear in an engr. by J. Marot★: "Entrée du pont Dormant de la porte Saint-Anthoine" (Cab. Est., Musée Carnavalet, 69 A). Jacquet (no. 4) and Tuby (no. 1) worked at that time on the same Porte. In 1671, F. Blondel enlarged the Porte, laid out a great crescent in front of it and placed the statues of Hercules and Minerva at either end.

11 **12**
Saint Louis ***Saint Clare***
for the Convent of the Ave Maria, Paris

1660 Two statues Stone
They decorated the great door of the Convent of Ave Maria in the rue des Barrées (Brice, *Descr.,* 1752, II, p. 323; Piganiol, *Descr.,* 1765, IV, p. 285, who judged them to be "very mediocre"). Saint Clare was the patron saint of the Religious, settled in this convent with the support of King Louis XI. In 1660 the great door of this monastery was restored, as indicated by an inscription. Two statues by F.-B. Massou (no. 19) were later placed on the inside of the same door. The convent was suppressed in 1790 and transformed into barracks; the statues disappeared. Probably destroyed.



13II



13IIb



13Ia



13III



13IIc

I. In the courtyard

a.(★) At the first floor on the inner side of the portal: in the pediment, a basket of flowers on a pedestal, decor. with beribboned garlands (Val. 55 L.); a satyr mask attached to the window, below the pediment (Val. 15 L.); two consoles decorated with palmettes framing this window (Val. 40 L.).

b. Twelve Doric capitals on the pilasters of the two wings (Val. 72 L.).

II. On the façade giving on to the rue de Sévigné

a.(★) Twelve Ionic capitals on the first floor (Val. 150 L.); 54 lions' snouts at the cyma of the entablature (Val. 121 L. 10s.).

b.(★) On the two lateral foreparts: four consoles supporting two false lintels above the windows of the ground floor (Val. 130 L.); two pediments crowning the foreparts, each decor. with a console and garlands of beribboned oak-leaves (Val. 200 L.); the overwindows of the first floor, each with a carved medallion repr. an emperor and empress surrounded by beribboned cornucopias (Val. 100 L.).

c. On the central building above the portal: above the central window, the figure of a young Hercules(★), over his head a lion's skin which hangs down like a drapery on either side (Val. 30 L.). Above the windows on either side, two beribboned garlands of oak-leaves (Val. 70 L.); at roof-level directly above the portal, the pedestal for the statue of Minerva, decor. with three garlands of beribboned oak-leaves (Val. 70 L.).

III.★ On the side of the rue des Francs-Bourgeois, the chimney-stack is decor. with two garlands of beribboned oak-leaves (Val. 36 L.).

PARIS, HOTEL CARNAVALET, 23 rue Sévigné

13
Ornaments on the Façades of the Hôtel Carnavalet, Paris

ca. 1660–61 Stone

cf. M. Dumolin, 'Les sculpteurs employés par Mansart à l'Hôtel Carnavalet, 1655–61', *BSHAF,* p. 181; M. Gallet and B. de Montgolfier, 'L'Hôtel Carnavalet', *Bull. du Musée Carnavalet,* 1974, nos. 1–2. In 1654, Claude Boislève, a rich speculator, bought the Hôtel Carnavalet at the Marais. He had it altered, probably not before 1660, because from 1651 onwards the hôtel was occupied by a tenant with a nine-year lease. François Mansart was entrusted with the enlargement and embellishment of the hôtel. The date of 1661 inscribed above the entrance certainly indicates the end of the work. Mansart increased by one floor the side of the central building with the street entrance and the two wings, and embellished the new floor with sculptures by Van Opstal and with ornaments by R. and J.-B. Tuby (no. 2). But Boislève became implicated in Fouquet's disgrace and was imprisoned in 1662. The hôtel was confiscated and, in 1666, handed over to the King. As Boislève had not fully paid for the reconstruction of his hôtel, a valuation of the work done was made on 19 July 1689; the sculptural works were valued by A. Poissant, in the presence of Regnaudin (Arch. Nat., Z^{1J} 394); the total amount payable to the sculptors allows us to define the parts attributable to R., which consisted of:

14
Decoration at the Vault of the Galerie d'Apollon, Paris

1663–64 Stucco

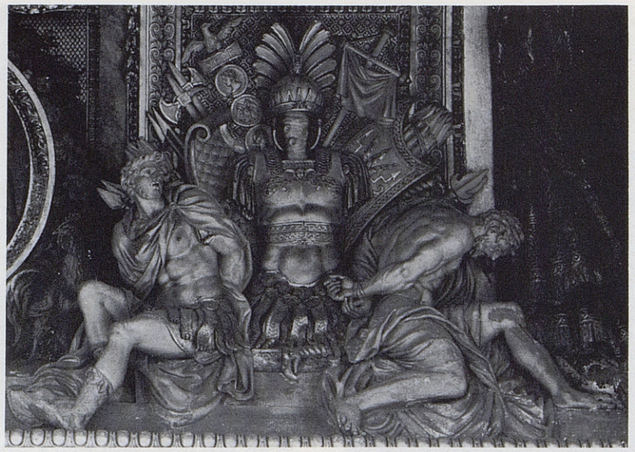
The decoration of this vault was carved by Girardon, Regnaudin and G. & B. Marsy (no. 9) after designs by Le Brun; cf. bibliogr. and attributions under Girardon no. 12. Acc. to the specification and contract, each sculptor was to receive one quarter of 34,000 L., later increased to 41,000 L. Payments between 1663–66, the balance in July 1682 (*Comptes,* I, 13, 69, 495; II, 175). Acc. to Saint-André's engraving, R.'s works are in the south-east section; they consisted of:

I. Along the east wall:

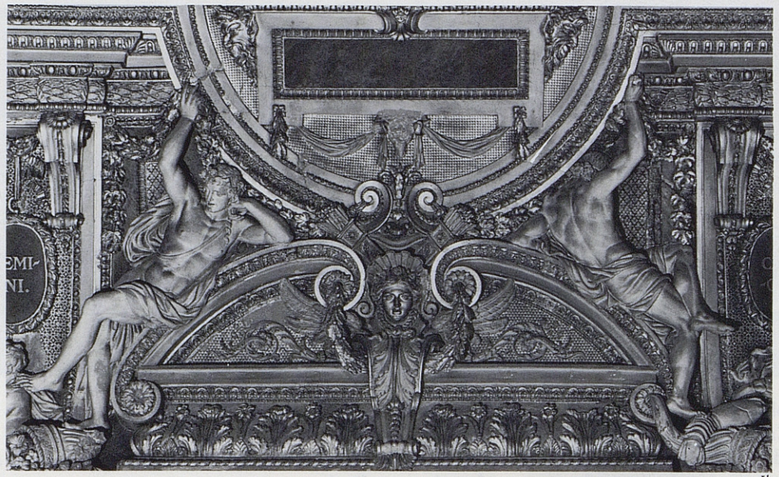
a. The European captives★, seated on either side of a trophy.

b. Two almost nude young men★ supporting the frame of Le Brun's painting of 'Aurora'. At their feet: on the right, a child satyr fleeing from a lobster★; on the left, two children embracing★ (signs of Cancer and Gemini).

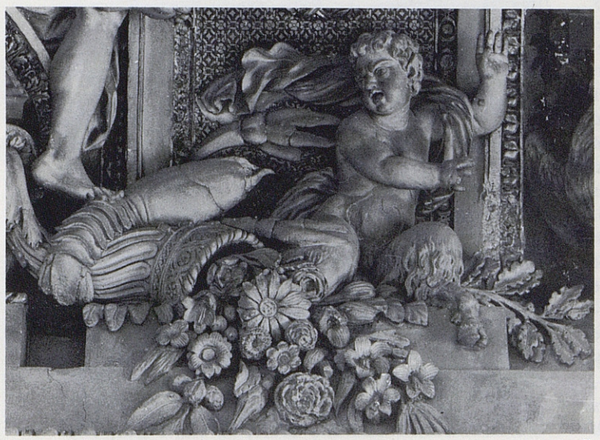
c. The Muses★ Clio and Erato; on either side, two little genies★ with books and musical instruments.



141a



141b



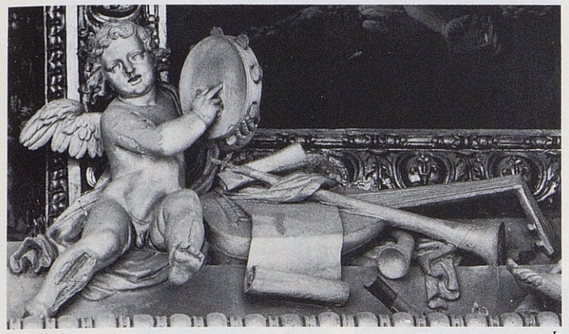
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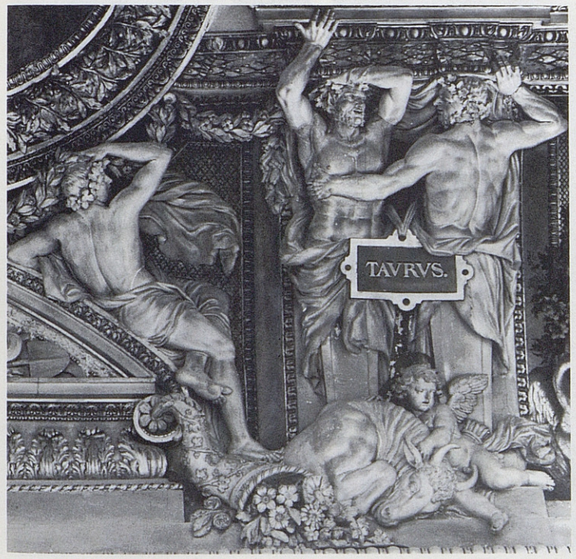
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141c



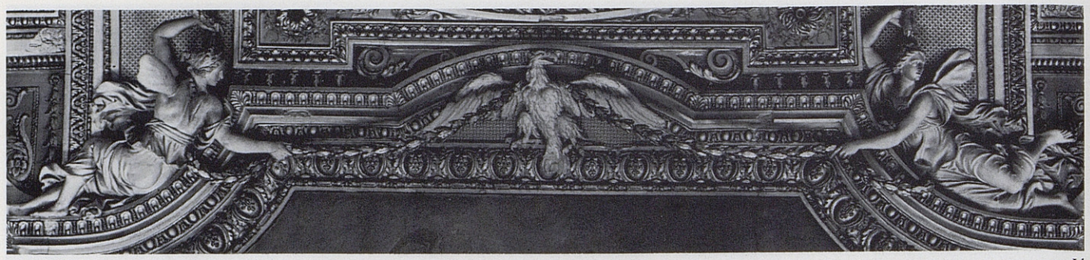
141c



141e



141f



14Id

d. Two sylphs★ with butterfly wings, holding a garland which passes over the back of an eagle, in the vault of the same span, along the frame of Le Brun's painting of 'Morning'.

e. Two terms★; at their bases, a cupid battling with a bull (sign of Taurus); on the left, Bacchus★ supporting the central medallion.

II. At the south end of the vault, on the left, a winged woman★ supporting an escutcheon (the woman on the right is by Girardon).

PARIS, PALAIS DU LOUVRE

15
Work for Fontainebleau

1664–66

I. *Two Statues of Months*

a. *Stone*

Twelve statues of Months decor. the Parterre du Tibre at Fontainebleau. They were exec. by the Marsys, Girardon, Regnaudin, Poissant and J.-B. Tuby (nos. 5, 6); cf. Girardon nos. 13, 14(★) and Marsy no. 11. R. rec. 400 L., then 900 L. (*Comptes,* I, 40, 94). Whereabouts unknown.

b. *Two clay models* H: ca. 80

They were kept in the Salle des Antiques at the Louvre together with four models by the Marsys (Arch. Nat., O^1 1977^A, fol. 5, 6, 19); cf. Marsy no. 11. These six models illustr. the Months of January, February, April, June, August, December. Whereabouts unknown.

II. *Unspecified work* 1664–82

In 1682 R. rec. a payment of 486 L. towards a total of 550 L. "for work done partly at Fontainebleau, partly at Versailles from 1664 up to the present" (*Comptes,* II, 178). Not ident. or disapp.

16
Restoration on the Façades of the Grande Galerie of the Louvre

1665–66 Stone

R. and collaborators rec. several payments for this work, combined with payments for the ceiling of the Galerie d'Apollon (Bibl. Nat., Ms., Mélanges Colbert 312, Comptes Bâtiments, fol. 28, 29). About this work, to which the Marsys made a considerable contribution, cf. Marsy no. 12. Not ident. or disapp.

17
Work on the Ceiling of the Appartement Haut du Roi at the Tuileries

1666 Stucco

For details of payments, bibliogr., descr. and illustr. of this decor. on which R., Girardon, Lerambert (no. 15) and Tuby (no. 7a) collaborated, cf. Girardon no. 15★. Le Brun furnished the designs for the ceiling of the chamber and the cabinet in the Grand Appartement of the King on the first floor of the South Wing, facing the courtyard. The four sculptors together rec. 18,000 L. Destroyed.

18
Three Nymphs for the Group of 'Apollo served by the Nymphs'

1666–75 Three statues Marble

For payment, historical details and illustr. of this group, cf. Girardon (no. 17★), with whom on 15 Feb. 1667, R. had signed a Contrat de Société for sharing the work. This group, intended for and at first placed in the Grotte de Thétys, together with the 'Chevaux du Soleil' by the Marsys (no. 18) and Guérin, was, in 1664, taken to the Bosquet de la Renommée and, in 1705, to the Bosquet du Marais. R. carved the three Nymphs which stand behind those of Girardon. Caylus (*Mém. inéd.,* p. 477) emphasises that "R.'s merit rests on the harmony of his work with that of Girardon", but that "his work is, all the same, surpassed by that of Girardon; the heads and the draperies are of a very inferior workmanship and treatment".

I★. Nymph arranging Apollo's hair H: 189

II★. Nymph holding an ewer decor. with a frieze of a marine procession H: 180

III★. Nymph holding a large circular platter H: 182

VERSAILLES, GARDENS



Detail 18II



Detail 18I



18II



18I



18III

19
Sculptures in the Church of the Abbaye de Conches (Eure)

a. *Risen Christ*
b. *Two angels*
c. *St. Peter*
d. *St. Paul*

1669 Statues Terracotta H: 178
cf. M.-Th. Forest, 'Gilles Guérin', Mémoire de maîtrise dactyl. soutenu à l'Université de Paris, IV, 1975. For the retable of the altar, "for M. Le Président de Maisons (i.e. René de Longueil) after models by G. Guérin" repr. "a Christ rising from the tomb, two angels beside the Christ and St. Peter and St. Paul placed at the sides of the altar" (Guillet, *Mém. inéd.*, I, p. 261, Vie de G. Guérin). Guérin had already worked for René de Longueil at the Château de Maisons; in 1646 his son, Guillaume de Longueil, became Abbot of the Benedictine Abbey of St.-Pierre-St.-Paul de Conches. A document from 1732 confirms the existence of this Resurrection of Christ (Arch. Départ. Eure, IV F 20; Catel, 'Antiquités remarquables de la ville de Conches'). In 1825 the church was destroyed and the sculptures were dispersed. Laumonier mentions fragments in a private house in the town (*Congrès Archéol. de France*, 1864, p. 440). They have now disapp.

20
Work at the Château de Saint-Germain-en-Laye

1669

a. *Models for two firebacks*
Payment 300 L. (*Comptes,* I, 343). These firebacks were cast in bronze by Prévost and Picard and by Duval, for two chimneys in the King's Petit Appartement, cf. F. Pérot, 'Thomas Regnaudin et l'ornamentation du foyer', *Bull. de la Soc. d'Emulation du Bourbonnais,* vol. V, 1897, p. 119. Probably destroyed.

b. *Undefined work* Stucco
In collab. with Legendre (no. 22), H. Legrand, L. Magnier (no. 20), Mazeline (no. 2), Bernard and J.-B. Tuby (no. 15b). Payment 12,500 L. (*Comptes,* I, 343). Destroyed.

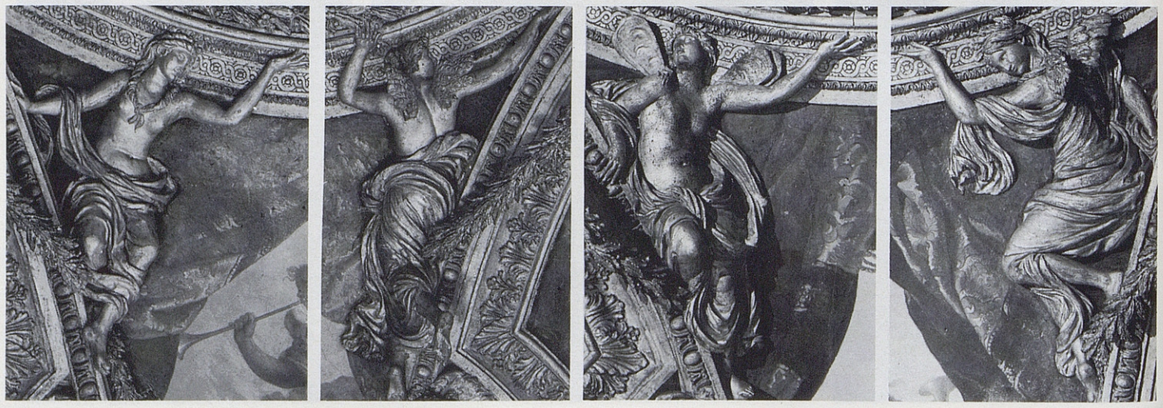
21
Decoration in the Grands Appartements du Roi, Versailles Palace

1671–72 Stucco
R. rec. 10,900 L. in several instalms. for his stucco-work on the ceiling of the King's Chamber and the Grand Cabinet haut (*Comptes,* I, 511, 616).

a. In the King's chamber (later Salon d'Apollon)
In collab. with the Marsys (no. 34c):
1. The rich moulding in the vault and the eight female figures personifying the Hours of the Day, who, together with winged heads, support the frame of the great central medallion. One can attrib. to R. the four figures★, less skilfully done, on the north-west and north-east corners.
2. The garlands between their legs.

VERSAILLES, PALACE

b. *In the King's Grand Cabinet (or Salon de Jupiter)*
The ceiling was decor. with five large paintings by Noël Coypel; after 1679, this Cabinet, situated at the north-west corner, was replaced by the Salon de la Guerre; the ceiling paintings were taken to the Salle des Gardes de la Reine. It is not known what happened to the stuccoes. Probably destroyed.



21a1

22
Child, for the Funeral Service of Chancellor Séguier

1672 Papier mâché or stucco
The service took place on 5 May 1672 at the Church of the Oratoire Saint-Honoré, Paris; Le Brun designed the decorations. Other sculptors also took part, cf. Girardon no. 28. Regnaudin, J. Raon (no. 9) and Mazeline (no. 7) did "four bas-reliefs of children for the top of the pyramid of light" (*P-V,* I, 397). Engr. by S. Leclerc (cf. Desjardins no. 17★). Destroyed.

23
Bassin de Cérès

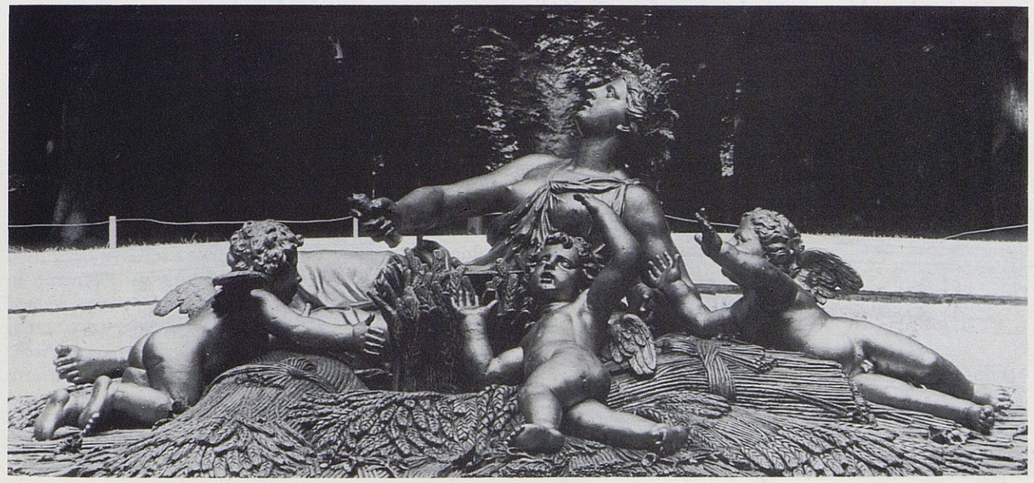
1672–79 Lead, formerly gilded
cf. Combes, *Explic. hist.*, p. 95–6; Caylus, *Mém. inéd.*, p. 476. One of the four Bassins of the Seasons arranged symmetrically to the East-West axis of the Allée Royale, after designs by Le Brun. cf. Marsy no. 38. Payment to R. 17,229 L. (*Comptes,* I, 616, 696, 760, 831, 902, 1160). R.'s bassin consisted of:

a.★ Ceres and three cupids. L: of Ceres 260; of the cupids 140.
Ceres, personifying Summer, is half-reclining on sheaves of corn; crowned with ears of corn, she holds a sickle (broken); the three cupids are lying around her in various attitudes. Engr. by Thomassin, *Vers.*, p. 134.

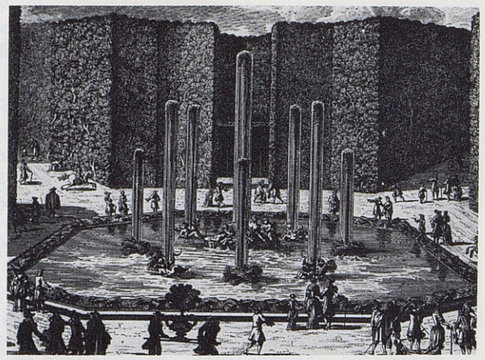
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23a



23a



23b

b. *Four cupids and four sheaves of corn*
Arranged around the central group, as shown in an engr.* by Pérelle. Each cupid, seated on a plinth, held a sheaf of corn and flourished a sickle. In 1681, these cupids, together with those of the other Bassins of the Seasons, were moved to the Salle du Conseil and placed in four little circular Bassins at the four corners of the central terrace, cf. Marsy no. 38b–e. R. rec. a payment of 1184 L. 4s., "pour avoir rétabli la fontaine de Cérès et la Salle du Conseil" (*Comptes,* II, 63). When the Salle du Conseil was demolished in 1706, R.'s and two of Tuby's cupids (no. 31b IV) were moved to the gardens at Meudon. Three of R.'s four cupids can be identified in the "Invent. des marbres et bronzes posés à Meudon" (beginning of the 18th c., Arch. Nat., O^1 1966^3): at the Parterre de l'Orangerie: "a child, lead, measuring 3 *pieds,* is lying on sheaves of corn and flowers, holding in its right hand a sickle and in its left ears of corn"; at the Parterre in front of the château: "a child, lead, is sitting on ears of corn, holding in its right hand a sickle. This child measures ca. 3 *pieds*"; at the Parterre des Berceaux: "another child, lead, measuring 3 *pieds,* is lying on sheaves of corn, its arms stretched out".
These children have disapp.

c. *The surround of the Bassin*
Acc. to Combes, it was also decor. "with sheaves of corn, flowers, pigeons, rats and other animals which habitually eat corn . . . and under the sheaves you will probably see ants". cf. Pérelle's engr.
Destroyed.

24
Animals for the Labyrinthe at Versailles

1673 Lead
Payment to R. 1000 L. (*Comptes,* I, 696); R.'s work is not identifiable.

25
Virgin

1673, or before
a. *Bas-relief* Bronzed plaster
Exh. in the Salon of 1673, *Livret,* p. 31.
Not ident. or disapp.
b. *Bas-relief* Oval Marble
Invent.a.d. of Louise Monier, Regnaudin's widow (cf. biogr.).
Not ident. or disapp.

26 **27**
Heraclitus ***Democritus***

1673, or before
a. *Two busts* Plaster Life-size
Exh. as pendants in the Salon of 1673, *Livret,* p. 31. The theme was constantly treated, e.g. by Girardon (nos. 101, 102). Not ident. or disapp.
b. *Two busts* Marble Life-size
Invent.a.d. of Regnaudin (cf. biogr.), each valued at 100 L. Invent.a.d. of Louise Monier, R.'s widow (cf. biogr.). Not ident. or disapp.

28
Work on the Escalier des Ambassadeurs, Versailles Palace

1674
R. and Le Hongre (no. 46) together rec. 310 L. for unspecified work on this staircase, on which a team of sculptors worked, incl. Desjardins (no. 25), *Comptes,* I, 760, 1287. The staircase, begun in 1672 and completed 1679, was destroyed in 1752.

29
Saturnus abducting Cybele

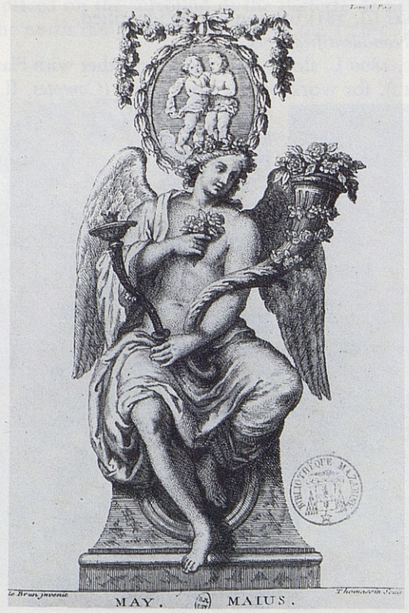
1675–87
a.* Group Marble H: 280
For the first Parterre d'Eau at Versailles, together with three other Abduction Groups, cf. Marsy no. 57. Combes, *Explic. hist.,* p. 129–30. Designed by Le Brun; two drawings (Albertina inv. 11689*; Versailles Museum GM 5963*) illustr. this theme, but in groups of only two persons and a lion; these drawings, intended for the camaieu painting on the ceiling of the Salon de Vénus at Versailles, may also have been used for the elaboration of the sculptures. Payment in instalms. from 1675–87, final payment in 1694; valued in 1692 at 13,000 L. (*Comptes,* I, 831, 963, 1050, 1160, 1287; II, 336, 1182; III, 85, 101, 107, 951, 1006; Arch. Nat., O^1 1964^4). When the arrangement of the Parterre d'Eau was modified, the Abductions of Cybele and Orythia went to the Parterre de l'Orangerie from 1687–1716, then, until 1972, to the Tuileries Gardens (*Comptes,* III, 85, 107; 1707 and 1722 Invents., Arch. Nat., O^1 1976^A, fol. 14; O^1 1969^A, fol. 200). Since then the group has been exh. in the Louvre Museum, together with that by the Marsys. The god Saturnus, a winged, nude old man, lifts Cybele in his arms; Ceres, lying under their feet beside a lion, raises an anguished face.

PARIS, LOUVRE

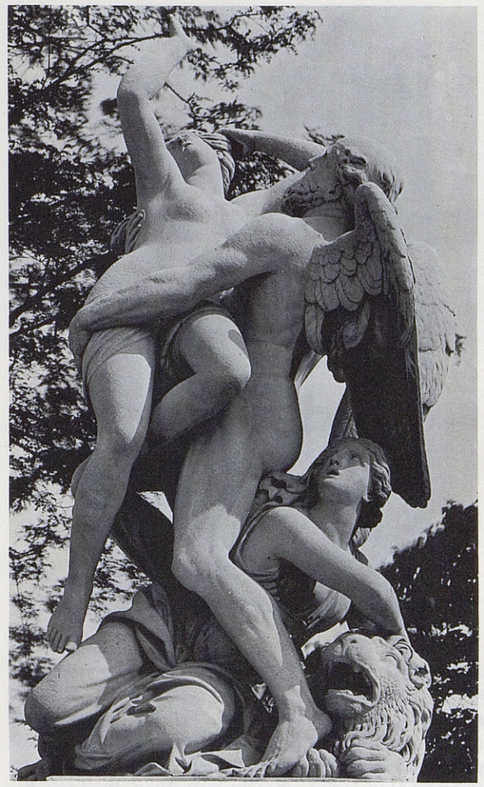
b. *Model*
Exh. in the Salon of 1699 under the title of "Time revealing Truth", *Livret,* p. 6, as a pendant to no. 45. The material is not specified. In R.'s Invent.a.d. (cf. biogr.), are listed two plaster groups repr. "Time abducting Truth", val. 40 L.; one of them may correspond to the model exh. in the Salon in 1699. Not ident. or disapp.

30
The Month of May, for the Salon Octogone in the Appartement des Bains, Versailles Palace

1676
cf. Desjardins no. 27a, Girardon nos. 35–6 and G. Marsy no. 39. Figure of a winged young man, seated, crowned with flowers, one hand holding a bunch of flowers against his chest, the other a candle-sconce and a cornucopia filled with flowers. After designs by Le Brun. The *Comptes* (I, 831) list only one instalm. of 800 L. paid in 1676 towards a total of 1400 L. Acc. to Caylus *(Mém. inéd.,* p. 476), R.'s month repr. the month of May. Engr.* by Thomassin in Monicart, *Vers. Immortalisé,* p. 73. Piganiol, (*Vers.-Marly,* 1730, II, p. 30) wrongly attribs. to R. not only the month of May, but also December. Destroyed in 1772.



30



29a



29a



29a



31

31★
Bacchus

1676–87 Statue Marble H: 230
Part of Le Brun's Grande Commande of 1674 for the Parterre d'Eau: Bacchus symbolised one of the four Seasons, Autumn. Exec. after a design★ by Le Brun (Versailles Museum, inv. 29796). Payment in instalms. from 1676–87, final payment in 1694; valued in 1692 at 4300 L. (*Comptes,* I, 902, 963, 1046, 1160, 1182; III, 101, 1006; Arch. Nat., O^{1} 1964^{4}). Placed in the Parterre Nord, listed in the Invents. of 1707 and 1722 (Arch. Nat., O^{1} 1976^{A}, fol. 288 and O^{1} 1969^{A}, fol. 86). The young God, crowned with vine-leaves, holds up a goblet in his left hand; his right, resting on his hip, holds a drapery which hangs behind his back and over his left arm; girding his loins a buck-skin; at his feet a basket full of grapes. Drawing in Coll. De Cotte (Bibl. Nat. Est., Fb 26). Engr. by J. Edelinck and by Thomassin, *Vers.,* p. 94.

VERSAILLES, GARDENS

32
Bacchus, for the Bosquet de la Renommée, Versailles

1678–80 Full-size model Plaster
R. rec. two payments of 150 L., each for "a figure of Bacchus which he has moulded in plaster and placed on the surround of the Fontaine de la Renommée" (*Comptes,* I, 1084, 1287). Other sculptors supplied models of statues for the Bosquet (cf. Jouvenet no. 14★ and B. Massou no. 30). The decoration of this Bosquet was altered in 1686. Not ident. or disapp.

33★ 34★ 35★
***Peace* Glory America**

1679–80 Three statues Stone H: 260
Three of the 18 allegorical statues seated on the balustrade of the Cour de Marbre. Payment 600 L. in 1679 (*Comptes,* I, 1160). The originator of this project was Le Brun. The subjects of R.'s statues are listed by Combes (*Explic. hist.,* p. 12, 13, 15) and by Piganiol (*Vers.-Marly,* 1701, p. 16). Caylus (*Mém. inéd.,* p. 476) names only Peace, which has been replaced by a copy. The plaster cast★ taken from the original at the end of the 19th c. in order to assist the copyist, is today in the reserve. Peace is seated on the north wing, crowned with olive-leaves, holding an olive-branch and a cornucopia filled with fruit; opposite her, Glory, seated on the south wing, crowned with laurels, holds a crown in her right hand and a pyramid on her left knee; her right foot rests on a plumed helmet. America, on the same wing, seated next to Africa (Le Hongre no. 56), wears a feathered headdress and cuirasse; her foot rests on a crocodile. cf. Souchal, 'Vers.', *GBA,* 1972^{1}, p. 69.

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36
Work at the South Wing

1681–82
a. Three statues Stone H: over 200
Of the 32 statues on the attic storey, the *Comptes* (II, 137, 181) attrib. three to R. which, however, can not be identified.
b. Three masks Stone
Of the 32 masks attached to the window-arches of the ground floor, three have been attrib. to R. by the *Comptes* (II, 181) but can not be identified.
c. *Non-identified work*
R. rec. 1800 L. alone, then 300 L. together with Flamen (no. 12), for work on the great wing (*Comptes,* II, 11, 136).

VERSAILLES, PALACE



31

37
Two Vases, two Masks and two Shells

1682–83 Lead
For the Bassin sous le Dragon (later Bassin de Neptune). Payment 1200 L. (*Comptes,* II, 139, 278; III, 951, 1006). It is not known which of the 32 vases, masks and shells were exec. by R. Illustr. under L. Magnier no. 41★.

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38
Two Vases for Versailles Gardens

1683 Marble H: ca. 240
R. and Girardon (no. 59) each rec. 200 L. on acc. for two vases each; Flamen (no. 15) and Tuby (no. 59) for one vase each (*Comptes,* II, 335–6). After that, no further payments are listed. The project seems to have been abandoned.



39

39★
Ceres

1684–85 Statue Marble H: ca. 225
Copied after a cast called 'La Petite Cérès' sent from the Magasin des Antiques by order of Louvois on 28 Feb. 1684 (Arch. Nat., O^{1} 1964^{3}); the original is an antique statue known as 'Ceres Mattei', now in Rome, Musei Vaticani, Galleria dei Candelabri (Haskell & Penny, p. 181). Instalms. paid in 1685–88, final payment in 1694; valued in 1692 at 3,300 L. (*Comptes,* II, 439, 622, 1182; III, 101, 1006; Arch. Nat., O^{1} 1964^{4}). The statue was placed on the surround of the Parterre de Latone, on the north ramp. From the end of the 17th c. Ceres was more often called Faustina (Etat des Sculptures . . . de Vers., 1694). Also descr. thus in the 1722 Invent., but wrongly attrib. to Carlier (Arch. Nat., O^{1} 1969^{A}, fol. 82). Ceres is entirely draped in a cloak completely covering her hand, which rests on her right hip; in her left she holds some ears of corn. Engr. by Thomassin, *Vers.,* p. 49. A copy of the same antique, made by Frémery (no. 3★) in Rome, today stands behind the Bassin de Neptune.

VERSAILLES, GARDENS



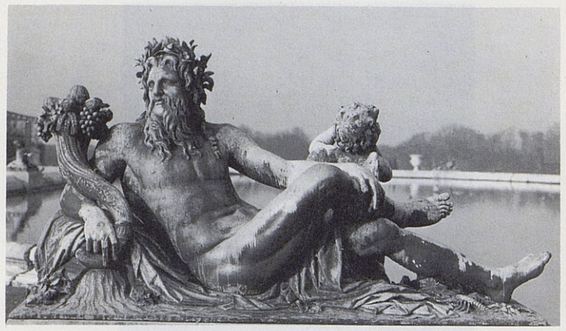
34



Plaster cast 33



35



41



42

40
Louis XIV on horseback, for Besançon

1685 Model
cf. L. Seelig, 'Studien zu Martin van den Bogaert gen. Desjardins', Dissert., München 1980, p. 241–2. On 18 Aug. 1685, La Fond, intendant of Franche-Comté, demanded from the town of Besançon the erection of a monument to the glory of Louis XIV, in order to celebrate the cession of Franche-Comté to France under the treaty of Nimwegen of 1678. R. made the model, descr. by N. Tessin the younger on the occasion of his visit to the studio of the sculptor in 1687 (cf. biogr.): "The King rode a horse galloping over three fallen warriors, who repr. the Triple Alliance (Holland, Spain, the Empire)." The group was to be cast in metal, but the project was abandoned. It is not known what became of the model, which is not listed in R.'s Invent.a.d. Probably destroyed.

41–42
Sculptures at the Parterre d'Eau
1685–86

41*
The Loire and a Cupid
Group Bronze 130×240
Signed on the cornucopia:
FONDV PAR LES KELLERS
and underneath: THO. REGNAVDIN F 1689

42*
The Loiret and a Cupid
Group Bronze 130×240
Signed on the urn:
FONDV PAR LES KELLER 1689
THO. REGNAVDIN FEC
R. made the models in clay, then in wax and rec. 2800 L. in several instalms. (*Comptes,* II, 622, 988). The models were finished for casting at the Arsenal and handed over to the Kellers, who cast them in bronze in 1689 (Arch. Nat., O^1 2772). In the original arrangement the Loire was placed on the west side of the Bassin du Midi and the Loiret on the north side of the Bassin du Nord; later, these groups were placed side by side on the east side of the Bassin du Midi where they still stand today; about their positioning, cf. Granier no. 16. Listed in the Invents. of 1707 and 1722 (Arch. Nat., O^1 1976^A, fol. 825–6, 835–7; O^1 1969^A, fol. 49, 51). The Loire is a nude, bearded old man, crowned with rushes and flowers, sitting on a drapery thrown over a rock on which he rests his right arm; in his right hand he holds a cornucopia; his left hand rests on his right leg, which is crossed over the left; behind him a kneeling cupid lifts a shell to his lips; on the terrace lie melons, artichokes, cucumbers, asparagus and a lobster. The Loiret is a woman crowned with laurels and flowers; a drapery covers part of her body; she leans on an overturned urn, which she holds with her right hand; a cupid kneeling behind her, looks at her, holding in his arms a cornucopia filled with fruit; the terrace is embellished with an eel, a frog and water-plants.

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43
Work at the Colonnade

1685–86 Marble
a. Three masks repr. a Bacchante*, Thetis* and Neptune*
Payment for the masks and the vases *(infra)* 1290 L. (*Comptes,* II, 622, 998). An annotated pen-drawing of the Colonnade gives the subject of the 32 masks and their artists (Arch. Nat., Verst. d'archit., Album LXIII, 45; cf. A. Marie, *Mansart et R. de Cotte,* p. 405–8).
b. Two Vases
Payment with the masks *(supra)*. Placed above the cornice. Illustr. under Granier no. 14b(*).

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44
Two Ionic Capitals, for the Grand Trianon

1687–88 Marble
Payment 463 L. for a single column capital and a corner pilaster capital (*Comptes,* II, 1182; III, 1688). Illustr. under Coyzevox no. 50(*).

VERSAILLES, GRAND TRIANON







43a

45
Aeneas carrying his Father Anchises

1699, or before
Exh. as a pendant to no. 29b at the Salon of 1699, *Livret,* p. 6: "these are models of marble groups which he did for Versailles"; but no sculpture with this subject is listed at Versailles. Exh. again at the Salon of 1704, *Livret,* p. 21. Not ident. or disapp.

46
The Child Jesus and Saint John the Baptist with his Lamb

1699, or before Group Marble
Exh. at the Salon of 1699, *Livret,* p. 6; R.'s Invent.a.d. (cf. biogr.), valuation 150 L.; Invent.a.d. of Louise Monier, R.'s widow (cf. biogr.). Valued together with no. 55 at 8 L. Not ident. or disapp.



48

47
Adam and Eve

1699, or before Group Marble H: 146
Exh. at the Salon of 1699, Florent Le Comte, III, p. 260. R.'s Invent.a.d. (cf. biogr.); valuation 2000 L. Not ident. or disapp.

48*
Christ administering Communion to Saint Denis

1703 Bas-relief Marble 93 × 71
Signed at the bottom:
THO. REGNAVDIN · F · 1703 ET D
Offered by R. to the Church of St.-Denis de la Chartre, situated in the City, near Pont Notre-Dame; the bas-relief was placed at the side of the Church near the small door giving access to the house of the Religious of



48

Cluny, who served the Church. Engr.* by Vangorp and Donaison in Millin, *Antiq. Nat.,* I, chap. VII, p. 8. M. Anguier had carved statues in stucco on the High Altar of the Church, illustr. the same theme; a bas-relief from the Gothic epoque, again with this theme, was in the lower church. Acc. to an old tradition, this was the site of the prison where in former times St. Denis had been confined with his companions, St. Rustique and St. Eleuthère. R.'s bas-relief was moved in 1793 to the Petits-Augustins (*Arch. Mus. Mon. fr.,* II, 90, 189), then offered by Lenoir to Mme. de Soyecourt for the Church of St.-Joseph-des-Carmes; it decorates the wall on the right of the Chapel of Ste.-Thérèse. cf. A. Boinet, *Eglises,* II, p. 62. The bas-relief repr. Jesus standing in a prison in an oval radiating glory; he administers communion to three chained prisoners, St. Denis and his two companions. The faces are badly mutilated.

PARIS, CHAPEL OF SAINT-JOSEPH-DES-CARMES

49
Work at the Hospital of Sainte-Catherine, Paris

1704
This hospital formed the corner of the rues St.-Denis and des Lombards; it took in poor women.

a.* Saint Catherine Statue Marble H: 184 (incl. plinth 8)
Signed (in front of the plinth):
THO. REGNAUDIN MOLINENSIS FECIT ET DONAÚIT 1704
Given by R. and placed on the outside of the portal. cf. Brice, *Descr.,* 1752, I, p. 513; Piganiol, *Descr.,* 1765, II, p. 149; Dezallier, *Paris,* 1778, p. 38. Removed by Lenoir in Dec. 1794 to the Petits-Augustins; claimed in 1818 by the Church of St.-Merry; the request was not granted, but Lenoir sold the statue to a secondhand dealer (*Arch. Mus. Mon. fr.,* II, p. 227–30; III, 510; J. Vanuxem, 'Le Chât. d'Anet', *XVIIème s.,* 1957, p. 392–406). Reappeared at the E. Kraemer sale, Paris, 6 May 1913, no. 89 (illustr.); withdrawn from the sale and given by Mrs. Kraemer to the Louvre, where it is kept in store (inv. RF 1573). The Saint has been transformed into the Virtue of Hope, the wheel on which she was leaning, replaced by an anchor. Standing, her right hand on her breast, the Saint is richly dressed in a robe with an embroidered bodice, lined with ermine, fastened with a brooch; on her loose hair, she wears a round headdress.

PARIS, LOUVRE

b. *The Good Shepherd* Medallion Marble
Listed by Lenoir, who in Dec. 1794 removed it from the same church to the Petits-Augustins for shelter (*Arch. Mus. Mon. fr.,* II, p. 227). One could ask whether the medallion was perhaps a variant of R.'s reception piece (no. 7) repr. St. John the Baptist, but wrongly identified by Lenoir. Disappeared.



49a

50
Saint Anne teaching the Virgin to read

Undated Group Stone
After a model by Buyster, therefore before 1688. The group decor. the wall of a house at the corner of the rue de l'Arbre Sec and the rue Bailleul, which belonged to a rotisseur's widow, with the first name of Anne; she commissioned the sculpture, asking for poultry to be repr. in bas-relief on the plinth. cf. Guillet, *Mém. inéd.,* Vie de Buyster, p. 287–8. Destroyed.

51
Hercules, Vanquisher of the Hydra

Undated Group Terracotta H: 65
The group, given by R. to the Académie, decor. the second room, where the meetings took place, and was a pendant to the Abduction of Helen; descr. by Guérin (*Descr. Acad.,* 1715, p. 107): "Hercules was shown resting on the body of the Hydra after having felled it." Disapp. in the 18th c. Perhaps this is the model listed in the Acad. on 26 April 1694 (cf. biogr.). Not ident. or disapp.

52
Heraclitus

Undated Two oval bas-reliefs Marble
cf. no. 54

53
Democritus

Undated Two oval bas-reliefs Marble
cf. no. 54

54
Famous Man

Undated Oval bas-relief Marble
cf. R.'s Invent.a.d. (biogr.): "Five marble medallions repr. the heads of philosophers in their frames of gilded wood, valued at 150 L." Invent.a.d. of Louise Monier, R.'s widow (biogr.): "Three marble images repr. Democritus, Heraclitus and a famous man, in their frames of carved gilded wood", val. 20 L.; two large marble medallions in their frames of carved gilded wood repr. Democritus and Heraclitus", valued with a group of other sculptures. R. had treated the same subjects as busts (nos. 26, 27). Not ident. or disapp.

55
The Trinity

Undated Oval bas-relief Marble H: ca. 130
R.'s Invent.a.d. (cf. biogr.), val. 100 L.; Invent.a.d. of Louise Monier, R.'s widow (cf. biogr.), val. with no. 46 at 8 L. Not ident. or disapp.

RENARD, Nicolas (1654–1720)

Born 22 Sept. 1654 at Nancy (Meurthe-et-Moselle), son of François R., baker, and Claude Claudot, member of a family from Lorraine which included sculptors and painters (A. Lepage, *Arch. de Nancy,* 1865, III, p. 257: extraits de baptême de la paroisse St.-Sébastien). Acc. to Dom Calmet (*infra*), "he taught himself; at the age of 15 he went to Paris, where he worked on capitals for the Louvre (no. 1); he then went to Rome, where he stayed for three years." Nothing is known about his activities, either in Rome or after his return to Paris, until 1687. From 1687–99, he was employed at the Bâtiments du Roi, but only on minor work. On 4 Aug. 1688, he married Marie-Elisabeth De Grave (Arch. Nat., Y 254, fol. 55; Min. Centr. Arch. Nat., Et. CXIX, 47); he lived at that time in rue St.-Martin, par. St.-Nicolas-des-Champs, then from 1689 onwards, in rue St.-Honoré, par. St.-Roch (contract 26 Aug. 1698, Min. Centr. Arch. Nat., Et. CXIX, 49). He always maintained connection with his native province, as shown by the fact that Jean-Baptiste Du Bignon, Intendant of the Chevalier d'Harcourt, was present at R.'s marriage. On 15 Sept. 1688, the Intendant signed a contract with Renard for the Mausoleum of Henri de Lorraine, Comte d'Harcourt (no. 3); this was the most important commission of his whole career. On 27 May 1690, he presented himself to the Académie with a group in clay,

but was not agréé (*P–V,* III, 39). He entered the Académie St.-Luc on 20 Oct. 1691 (*Liste des Maîtres . . . de l'Acad. St.-Luc,* 1697; Guiffrey, *St.-Luc,* p. 437). In 1693, his daughter Marie-Elisabeth was born; her godparents were the architect Germain Boffrand and Elisabeth Du Bignon (Herluison, p. 377). From 1701–15, R. lived in Brest (Finistère) with the title of "maître sculpteur entretenu en ce port"; he was paid an annuity (Procuration 28 June 1715, Min. Centr. Arch. Nat., Et. IX, 601, quoted in Rambaud, II, 520). The sculptor François-Charles Caffieri succeeded him in this position (Arch. Nat., B^1 7, fol. 469, quoted in E. Veuclin, *BSHAF,* 1894, p. 730–1). In 1710 his son, Michel-Alexandre, was born, († 1733); he became a painter in Nancy (cf. H. Jacquot, *infra,* p. 359). In 1715 R. returned with his family to Lorraine and remained there, active until his death. Duke Léopold made him "sculpteur ordinaire de l'Hôtel" (Lettres patentes 30 Dec. 1715, Arch. Meurthe-et-Moselle, B 138, fol. 99–100), at an annual salary of 1500 L. as from 6 May 1715, payable three-monthly (Arch. Meurthe-et-Moselle, B 1625, 1630, 1635, 1647). This position, which made him the principal sculptor to the duc de Lorraine, implied that, being in the duke's service, R. did not receive payment for each individual commission carried out for the duke, but was only reimbursed for expenses incurred. His position also required him to act as Professor at the Académie de peinture et de sculpture at Nancy (Dom Calmet, *infra*; A. de Mahuet 'Acad. de peinture et sculpture instituée par Léopold', *Pays lorrain,* 1935, p. 235–7). R. then divided his activities between Lunéville and Nancy; he lived in Lunéville, in the house of a glazier, at the expense of the duke (Arch. Meurthe-et-Moselle, B 1642, fol. 169 v°); in 1717, he went for ten days to the quarries of Savonnière-en-Perthois with an assistant (cf. no. 14). Several times he went to Nancy; in 1715 for 41days and in 1716 for 32 days in order to work on the decorations for funeral services (nos. 10, 11); he also made several short journeys with Germain Boffrand; finally, in 1719, he moved with his furniture in order to work at the new Palais Ducal (Arch. Meurthe-et-Moselle, B 1640). There he died on 29 Jan. 1720 and was buried at the Convent of the Augustins at Nancy.

Bibliogr:
A. Lepage, *Archives de Nancy,* III, Registres de l'Etat Civil, p. 231; Archives de Meurthe-et-Moselle, B 138, B 1630, 1633, 1642, 1674, 1684, 1700, 1759; Dom Calmet *Bibliothèque Lorraine,* 1751, p. 803–4; J.-J. Lionnois, *Hist. des villes vieille et neuve de Nancy,* 1811, II, p. 550; J. Jacquot, *Essai de répertoire des Artistes lorrains,* 1901, II, p. 53; T.-B., vol. 29, 1935, p. 156; F. Souchal, 'Les artistes à la cour des Ducs de Lorraine Léopold et François III (1698–1737)', typewritten thesis, Ecole des Chartes, 1950, p. 159–61; M. Rambaud, II, p. 520; For more detailed inform., see also Min. Centr. Arch. Nat., Et. CXIX, 46, 47, 49, 123.

1
Capitals for the Louvre

ca. 1669 Stone
This work is mentioned by Dom Calmet, p. 803, but no payment appears in the *Comptes*. At that time work was proceeding on the south and north faces of the buildings in the Cour Carrée. Not identified.

2
Capitals for the Grand Trianon

1687–88 Marble
Payment 420 L. for three Ionic capitals of straight pilasters (*Comptes,* II, 1182; III, 101).

VERSAILLES, GRAND TRIANON

3*
Monument for Henri de Lorraine, Comte d'Harcourt and Alphonse-Louis de Lorraine, Chevalier d'Harcourt

1688–94 Marble and bronze
Signed: N. Renard Lothar. in. fecit
Monument to the joint memory of Henri de Lorraine (1601–66) and of his son Alphonse-Louis de Lorraine, called the Chevalier d'Harcourt (1644–89). Henri de Lorraine was Grand Ecuyer de France and a famous capitaine; he was buried at Royaumont, where in 1704 Coyzevox erected a great tomb for him (no. 85). Alphonse-Louis de Lorraine was Chevalier de Malte, Général des Galères of that Order and Abbé of Royaumont; he had distinguished himself at the siege of Candia and was buried at the Temple in Paris.

On 15 Sept. 1688, a contract was signed between Renard and Jean-Baptiste Du Bignon, who acted as Intendant for the Chevalier d'Harcourt and under his orders; the price of the monument was fixed at 18,000 L., on which R. was given a promise of immediate payment of 14,669 L., the balance to be paid after completion. This preliminary payment was never made, but the contract was ratified on 15 May 1689, the Chevalier d'Harcourt demanding certain additions to the monument. In the following month the Chevalier died without having made any payment and as a result Renard opposed the affixation of the seals on the Chevalier's estate. Finally, on 30 Oct. 1695, Renard and Du Bignon agreed on a "transaction" (Min. Centr. Arch. Nat., Et. CXIX, 64): Du Bignon paid Renard 15,000 L. from his own resources for which he was reimbursed by the heirs of the Chevalier d'Harcourt, as he himself was a creditor of the Chevalier ("arrêté" of 31 Aug. 1668); R. declared himself satisfied with this sum, seeing that, while he had made some additions to the original design, other parts had never been executed. On 29 Nov. 1694, the Prior of the Convent of the Feuillants, rue St.-Honoré, agreed to place the monument, which had by then been completed, in the



3

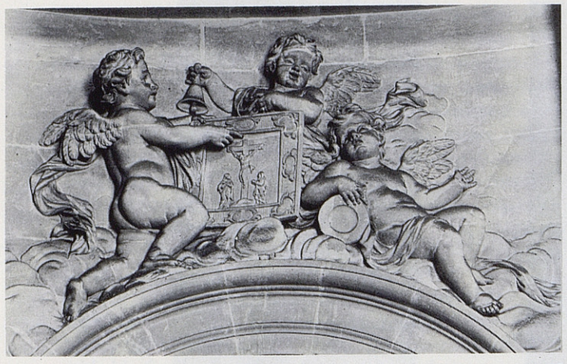


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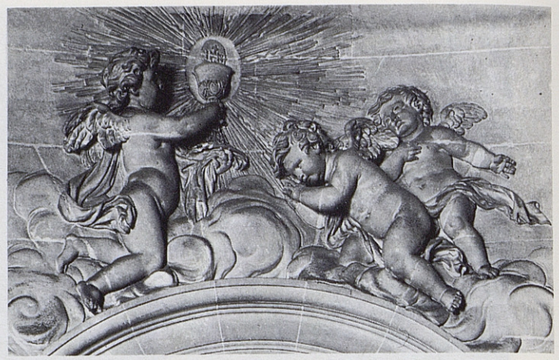
nave of his Church, against the third pilaster facing the preacher's pulpit ("Apport" dd. 25 Sept. 1696, Et. CXIX, 67); this was done in the following year. Descr. in the *Mercure,* Sept. 1695, p. 152–6 and other *Descriptions* of Paris. Pen and wash drawing* at Stockholm, Nat. Mus., THC 4766. Engr. by Marquelier in Millin, *Antiq. Nat.,* I, ch. V, pl. 2. A high base framed by consoles and decorated with bronze festoons carried the epitaph engraved on black marble; it supported a sarcophagus with a bas-relief in gilded bronze, the subject of which is variously described: according to the *Mercure,* it repr. "the actions of Mr. le Chevalier d'Harcourt at the time when he was Général des Galères"; acc. to Brice (*Descr.,* 1752, I, p. 297) it showed: "the two Princes led by their Virtues to the Temple of Memory." Above stood a high pyramid, surmounted by an eagle in gilded bronze, wings outspread; at the foot of the pyramid, Time, a winged old man, crouching over trophies, presents a big open book engraved with quotations from the Book of Wisdom and Ecclesiastes; above him, a great winged female figure, Immortality (Dom Calmet and Piganiol), or the Heroic Virtue (Brice) or the Glory of the Prince (*Mercure*) brandishes a sword and holds an oval medallion with the portrait of Henri de Lorraine in profile; at her feet a small genie supports a medallion with the portrait of Alphonse-Louis. Inventoried by Pajou on 22 Sept. 1791 (Arch. Nat., S 4106) and descr. as : "Tomb of Henri de Lorraine, Comte d'Harcourt, of bad workmanship, but rich in decoration."

In 1792, the monument was trsf. to the Petits Augustins and the bas-relief was melted down. In 1818, it was claimed by the Council of the Church of St.-Roch, and handed over, although incomplete (*Arch. Mus. Mon. fr.,* II, 29, 60, 188; III, 186, 267). It still stands today in the first chapel on the right as one enters St.-Roch; only the central part with the three figures and the medallions remains (H. of the group: 210; L: 138).

PARIS, CHURCH OF SAINT-ROCH



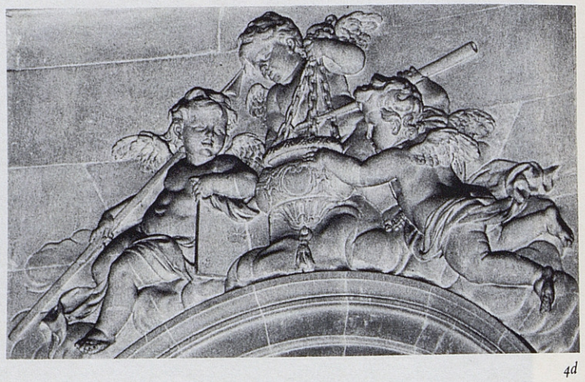
4a



4b



4c



4d

4–6
WORK AT THE INVALIDES

4
Child Angels holding Liturgical Instruments

1691–99 Five bas-reliefs Stone 140 × 220
Five of the 12 bas-reliefs which surmount the 12 niches in the round chapels. Mém. by R. dd. 17 May 1696 claiming payment of 2250 L.; at that time four bas-reliefs had been completed, but not yet approved by Hardouin-Mansart and Girardon; the fifth was only rough-hewn (Arch. Nat., O^1 $1665^{36, 69}$). R. rec. 2250 L. in several instalms. (the *Comptes* state 3250 L., probably a clerical error; *Comptes,* III, 558, 704; IV, 329, 470; Arch. Nat., O^1 2189, fol. 115 r°). R.'s Mém. makes it clear that he carved a bas-relief in the Chapel of St.-Jérôme, two in the Chapel of St.-Augustin, one in the Chapel of St.-Grégoire and one in the Chapel of St.-Ambroise.

a.★ The latter (above the North-West niche) is easy to identify because of the critical examination made by N. Coustou, Coyzevox, Van Clève and Lespingola on 5 April 1700: "the child holding the corporal has insufficient hind-head, also the chin must be raised" (Arch. Nat., O^1 1665^{47}). By comparison one can also attr. to R. the following reliefs:

b.★ In the Chapel of St.-Grégoire: the relief (above the North-East niche) where a child angel holds up a radiant chalice with two other adoring child angels. In the Chapel of St.-Augustin:

c.★ the relief (above the South-East niche) with the three angels holding a ewer, a crown of thorns and an embroidered cloth.

d.★ the relief (above the South-West niche) with the child angels lighting the censor.

e.★ In the Chapel of St.-Jérôme: the relief (above the South-East niche) with the child angels presenting a chasuble and a candle-holder.

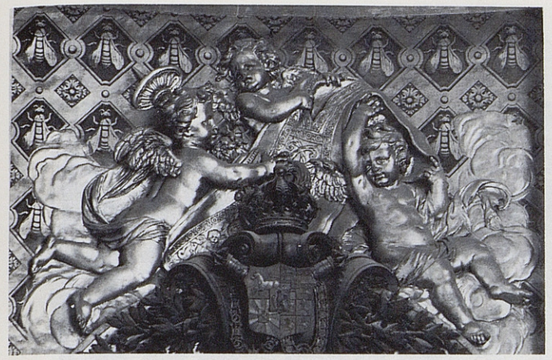
On the sculptors of the other relief, cf. Prou no. 15.

PARIS, DOME DES INVALIDES

5
Sculptures in the Vault of the Chapel of St.-Ambroise

1692–96 Stone
Work of a team, cf. Martin no. 10. They carved the decor. in the four panels of the vault which consisted of: (1) Eight child angels holding festoons and supporting the frames of the pictures; (2) the picture-frames; (3) a shell with acanthus leaves above the pictures; (4) a buckler with palms and laurels on the "tables d'attente". Total payment to the five sculptors, 2200 L. (Arch. Nat., O^1 1665^{69}; *Comptes,* III, 705, 844; IV, 469).

PARIS, DOME DES INVALIDES



4e

6
Angel carrying the Cross

1693–99 Bas-relief Stone H. of the angel: 420
This bas-relief was part of a first plan which was not carried out; the cupola was to be divided into 12 panels, each decor. with a large bas-relief of an angel, cf. N. Coustou no. 11b. The payment, at first fixed at 1000 L., was reduced to 900 L. (*Comptes,* III, 845, IV, 329, 470. Arch. Nat., O^1 $1665^{35-38, 69}$). A drawing★ in the Coll. De Cotte (Bibl. Nat. Est., Hc14, 11) shows R.'s angel: standing on clouds, carrying a cross, assisted by a child angel. In 1699, the carving was removed and, in 1702, replaced by a painted decoration. Destroyed.

7
Two Fireplaces

1695 Marble
For a house belonging to the Convent of the Feuillants, rue St.-Honoré, let to the Marquis de Boulainvilliers. On 18 Nov. 1695, R. signed a receipt for 30 L. for this work (file missing, Min. Centr. Arch. Nat., Et. XCVI, publ. by J.-J. Guiffrey in *NAAF,* 1882, p. 21). Not ident. or disapp.

8
Work in the choir of Notre-Dame, Paris

1699 (?)
Acc. to Dom Calmet (p. 803), R. worked in the choir of Notre-Dame, Paris. Perhaps he took part in Hardouin-Mansart's project for a new High Altar, the foundation stone for which was laid on 7 Dec. 1699. But his name does not appear under this project in the *Comptes.* Not ident. or disapp.

9
Work at the Arsenal in Brest

1701–15
Dom Calmet (p. 803) states that R. "did a great amount of work in Brest, where he lived for 8 years". In fact he stayed there for 15 years (cf. Biogr.). He supervised the work carried out for the King at the Arsenal by local sculptors, visiting, approving the works, supervising

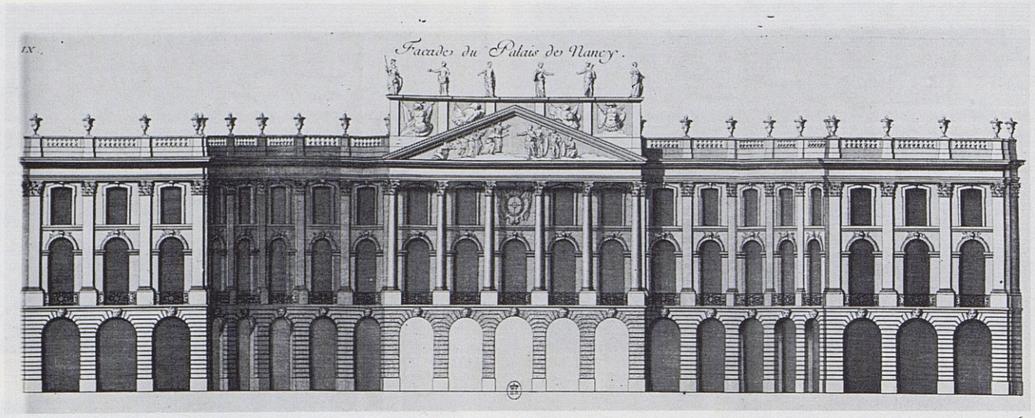


6

the designs and the drawing up of contracts; the sculptors worked on new pieces, as well as doing repairs; the vessels le Monarque, le Vermandois, le Superbe, are listed under January 1701 as requiring repairs, to be carried out under R.'s control (Arch. Nat., Fonds de la Marine, E 196, fol. 59 v°, 69 r°). Destroyed.

10
Funeral Service of Prince François de Lorraine

1715
The two brothers of the Duke Léopold de Lorraine, François and Charles, died in 1715 of smallpox. François, prince souverain de Stavelot, abbé of Bouzonville, died first, on 17 July 1715; Léopold had the body taken from Lunéville to Nancy, but arranged a grandiose funeral ceremony for him in the Church of the Chanoines Augustins of Lunéville. The decoration was designed by Renard and the painter Bailly. The funeral oration was given by Father Duponcet on 17 Sept. 1715; the printed text, which was also published in 1715, is followed by a description of the funeral decoration; the names of the two artists are indicated on the margin. A magnificent cenotaph was placed on a cubical catafalque, at the four corners were figures of the four Virtues of Justice, Religion, Clemency and Wisdom; above, on the sides of the attic, were four seated allegorical figures: Lorraine holding the medallion portrait of the prince, the Abbey of Stavelot, Hope and Mercy; a baldachin suspended from the vault crowned the monument. R. was reimbursed in 1718 for his travelling expenses to Nancy occasioned by work for this funeral service and that of Charles-Joseph (no. 11), Arch. Meurthe-et-Moselle (B 1633). cf. P. Marot, 'Recherches sur les pompes funèbres des Ducs de Lorraine', *Fédération hist. de Lorraine, Annales de l'Est,* V, 1933–34, p. 115. Destroyed.



16

11
Funeral Service of Prince Charles-Joseph de Lorraine

1716
Charles-Joseph de Lorraine, Elector of Trier, Bishop of Osnabrück and Olmütz, Grand Prior of Castille, Primate of Nancy, died on 4 Dec. 1715 in Vienna and was interred in the vault of the Imperial family. His brother, Duke Léopold, held a funeral service in his memory in the primatial church of Nancy on 28 Jan. 1716. Here again R. provided the sculptural decoration (for bibliogr. see no. 10), but no details are known. Destroyed.

12
Statues for the Château de Craon, near Lunéville

Between 1715–20
"Renard did . . . all the figures which are in the Bosquets at Craon" (Dom Calmet, p. 803). The château, situated at Haudonviller, near Lunéville, had been built in 1712 by Boffrand for Marc de Beauvau-Craon and his wife Anne-Marguerite de Ligneville, who was the favourite of Léopold, cf. P. Boyé, *Les châteaux du Roi Stanislas en Lorraine,* 1910, p. 33. Later, the château passed to the family Croismare, which gave it their name; it was demolished in 1812. The statues have disappeared.

13
Statues for the Hôtel de Craon in Nancy

Between 1715–20
Renard did "all the figures which were at the Hôtel de Craon at Nancy and which are at present in the gardens of the Malgrange" (Dom Calmet, p. 803). This hôtel was built in 1715 by Boffrand for Marc de Beauvau and his wife, on the site of the old Hôtel de Salm, on the Place de la Carrière, which Léopold had given to them. From 1741 onwards, Stanislas Leczinski rearranged the Bosquets of the Malgrange and peopled them with statues; in 1751, he bought the hôtel de Beauvau-Craon and transformed it in order to accommodate there various Courts of Justice. It was probably at this time that R.'s statues were removed, to be installed at the Malgrange. It is not known what they represented. After the death of Stanislas in 1766, the gardens of the Malgrange were ransacked and destroyed. cf. J.-J. Lionnois (see bibliogr.), I, p. 299; L. Lallemant, 'Le chât. de la Malgrange', *Bull. de la Soc. archéol. Lorraine,* III, 1852; P. Boyé, *Les chât. du roi Stanislas en Lorraine,* 1910, p. 62. Not ident. or disapp.

14
Statues in the Bosquets of the Château de Lunéville

1717–19 Stone
Renard carved "all the figures which are in the bosquets of Lunéville" (Dom Calmet, p. 803). Behind the château constructed by Boffrand, Duke Léopold had started, in 1711, to lay out gardens called 'les Bosquets', designed by Yves Des Hours (or Desours), cf. F. Boyé, *Les châteaux du roi Stanislas en Lorraine,* 1910. In 1717, Renard, accompanied by a young apprentice, went to the quarries of Savonnière-en-Perthois, where he employed five stone cutters; he hewed blocks of stone for four statues for the Bosquets and was reimbursed for his expenses by a payment of 153 L. 10 sols; the statues were put into position in the same year (Arch. Meurthe-et-Moselle, B 1633). During the whole of the year 1718, R. employed a young assistant at a three-monthly wage of 200 L. for the exec. of other statues (Arch. Meurthe-et-Moselle, B 1642, fol. 173). Finally, in 1719, he was reimbursed with 37 L. for the rough-hewing of five statues for the same place, with the help of an apprentice for 25 days (Arch. Meurthe-et-Moselle, B 1640).

He died before he was able to complete four groups repr. the Elements and four figures repr. the Seasons, which, however, were put into position in the Bosquets; in 1727, the sculptor Guibal was comm. to put the final touches to these statues for a fee of 130 L. (Arch. Meurthe-et-Moselle, B 1688). Guibal continued to people the Bosquets with stone statues and to decorate the bassins with lead sculptures. Stanislas Leczinski changed the lay-out of the gardens, but respected the works placed there by Léopold. After the death of Stanislas, the gardens were destroyed, the majority of the statues demolished or sold off (all the lead sculptures by Guibal were sold to Schloss Schwetzingen in Germany in 1766). Two stone groups: Hercules crushing Hydra, and Minerva triumphing over Barberism, which stood behind the Château at the beginning of the 20th c., were wrongly attrib. to R.: they were carved after models produced by Dumont in 1721 (no. 22). Destroyed.

15
Model of a Foot for a Pendulum Clock

ca. 1718
For the Grand Cabinet of the Duke Léopold at the Château de Lunéville. This model was displayed in Nancy in 1718 (Arch. Meurthe-et-Moselle, B 1633). Not ident. or disapp.

16
Models for the Façade of the Palais de Nancy

1719 Designs and wax models
In 1717, Duke Léopold, having decided to build a new palace, began by having the old "Cour" (the old ducal palace) demolished. Boffrand submitted first plans for the main façade giving on to the Place de la Carrière; under his supervision R. prepared in 1719 drawings for this façade from which Nicolas Sevelle made a wooden maquette; R. modelled the ornaments for this maquette in wax (Arch. Meurthe-et-Moselle, B 1640). Work on the façade was started. There is a description of it by Boffrand in his *Livre d'Architecture,* 1745, accompanied by an illustration of the elevation★, engr. by Hérisset (pl. IX): the façade was supported by a vaulted, crescent-shaped portico; the central part of the building was decor. by Corinthian columns extending over two floors; the façade had 21 windows, a pediment enriched by a bas-relief and trophies of arms surmounted by six colossal statues; the whole building was surmounted by a stone balustrade with urns. However, work was soon halted and from 1745 onwards, Stanislas had the building demolished in order to carry out new projects by Héré (Lepage, *Archives de Nancy,* III, 119). cf. J.-J. Lionnois (see bibliogr.), p. 50–2. Destroyed.

17★
Designs of Catafalques

Fourteen designs for catafalques are preserved in the Musée historique lorrain at Nancy, seven of them signed by Renard. These are tracings taken at the end of the 19th c. by P. Morey from the original drawings in the "Recueil de Boffrand". In 1866 the collection belonged to the architect Piroux of Nancy, but disappeared at the beginning of the 20th c. and is today known only through these tracings by Morey, who published 13 of them. ('Description d'anciens dessins inédits de peintres, sculpteurs et architectes lorrains', *Journal de la Soc. d'Archéol. et du Comité du Musée lorrain,* 1866, p. 108–16, not illustrated.) Nine of the drawings were intended for a monument for Charles V de Lorraine; two of them (c, d) are not signed and a third (h) bears in addition Mesny's signature, which was added later; all the drawings obviously belong to one series and are certainly by the same hand, that of Renard. The drawings (a) and (b) assume a free-standing monument; the drawings (c–i) monuments attached to a chapel wall. But Charles V, who died in 1690 and, in 1700 was entombed in the ducal chapel of the Princes of Lorraine in Nancy, already had a black marble sarcophagus, like the other Princes of Lorraine. One might ask, then, for what purpose these drawings were made: for a memorial ceremony? Or, as Morey suggests, for an intended monument for the heart of Charles V, preserved in the Church of the Noviciat des Jésuites at Nancy? (Drawing (b) shows a group of three children supporting a heart.)

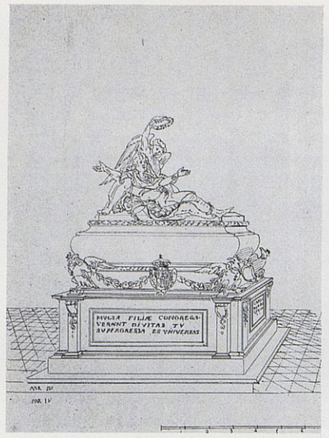
In addition, this series contains five drawings which are not necessarily connected with Charles V:

j. This drawing has some thematic analogies with the monument for Harcourt (no. 3).

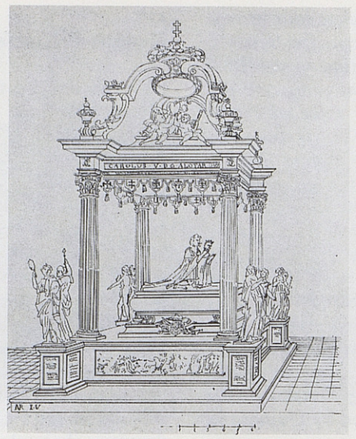
k. and l. The coats-of-arms support emblems which are difficult to interpret: a kind of count's coronet surmounted by an unidentified attribute (a mortar-board acc. to Morey). In (k) the weeping woman, who carries a medallion, certainly personifies Lorraine, but for which of her sons is she weeping? Could it be Charles, or François, who died in 1715? (cf. nos. 10, 11).

m. The tomb is supported by four naked Atlas figures, who might represent the Turks defeated by Charles V; but why should the deceased be repr. kneeling among scientific attribs. (compass, set-square, armilla sphere etc. . . .)? Some of these attributes also appear in (k) and (l). An engr. by Scotin shows Prince Joseph of Lorraine, brother of Charles and François, with similar attribs., but the Prince had died at the age of 20, after 1705, and had distinguished himself mainly in the military field.

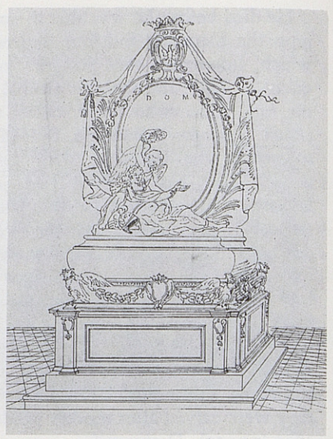
n. This drawing was not published by Morey, although it appears to belong to the same series; the intertwined C's on the pelmet seem to indicate Charles V. It could be connected with a funeral ceremony rather than with a permanent monument.



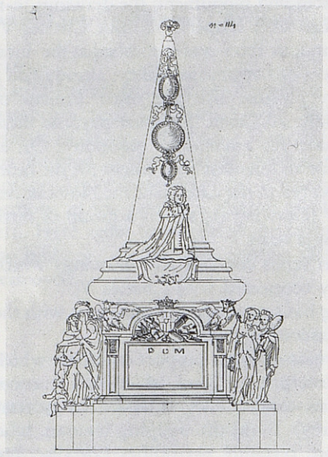
17a



17b



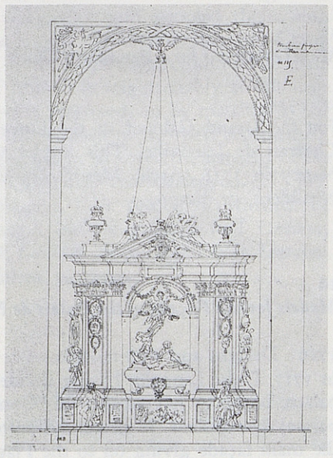
17c



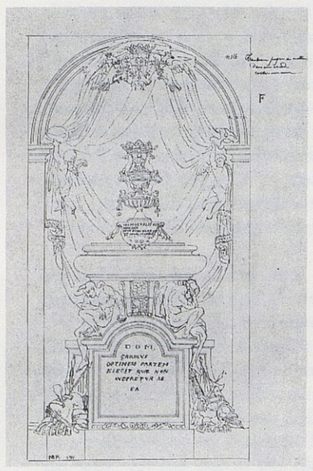
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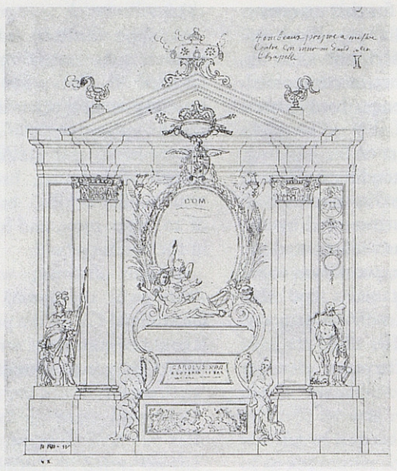
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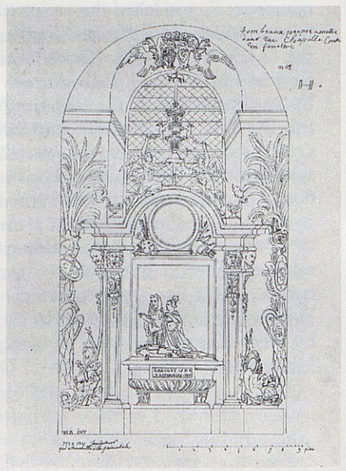
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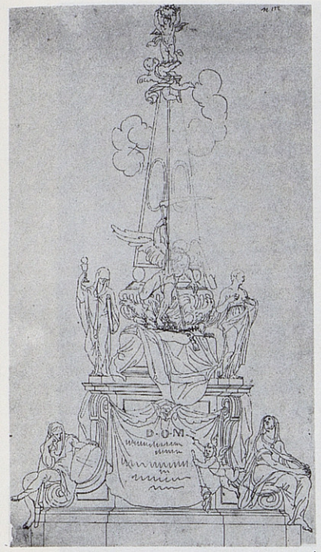
17g



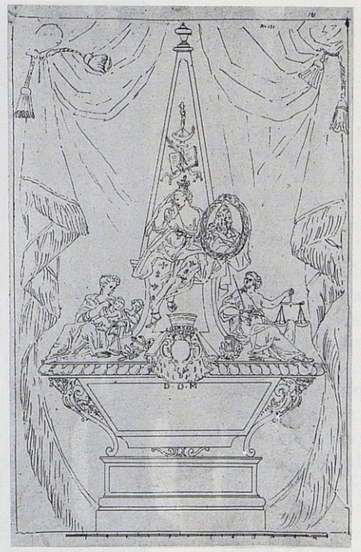
17i



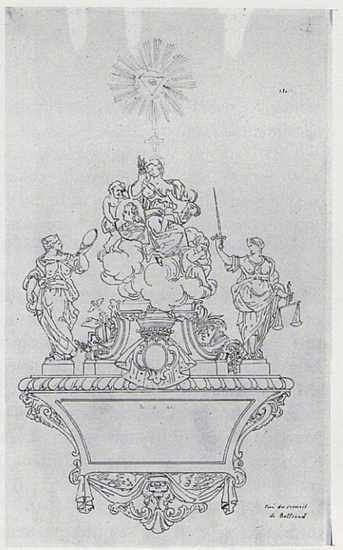
17h



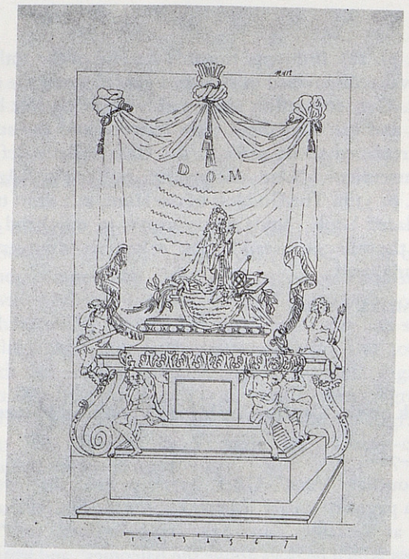
17j



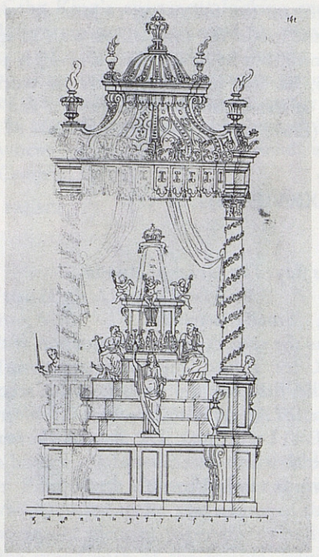
17k



17l



17m



17n

ROGER, Léonard (1644–after 1694)

There were other contemporary sculptors by the name of Roger, but it is not known whether they were related to Léonard R.: Cornille R., sculptor, living rue St.-Martin in 1628 and his brother, Jean R., also a sculptor (M.-A. Fleury, p. 627); Joseph R., sculptor and founder to the King, working between 1686–97 at Versailles and Marly; Antoine R., sculptor, living rue des Petits-Champs in 1735 (inform. Rambaud). In two consecutive years, on 14 July 1663 and 16 Sept. 1664 (no. 1), Léonard R. rec. a third prize at the Académie, with the undertaking that he would be sent to the Acad. de France in Rome. He stayed there from 1666 to 1669 as pensionnaire of the King (his age is indicated in the list of pensionnaires; cf. J. Bousquet, 'Les débuts de l'Acad. de France à Rome', *BSHAF,* 1953, p. 126). From 1669–80, he worked for the King at Versailles. On 4 May 1672, he presented himself to the Académie and was agréé on the following 11 June; he was asked to submit the model for a medallion with an apostle of his own choice, but he never exec. it (*P-V,* I, 384, 389). In 1684–86, he was in Orne, where he worked on the Retable of the Church of Silli (no. 7) and in 1694, in Bernay (Eure) (no. 8). After that all trace of him is lost.

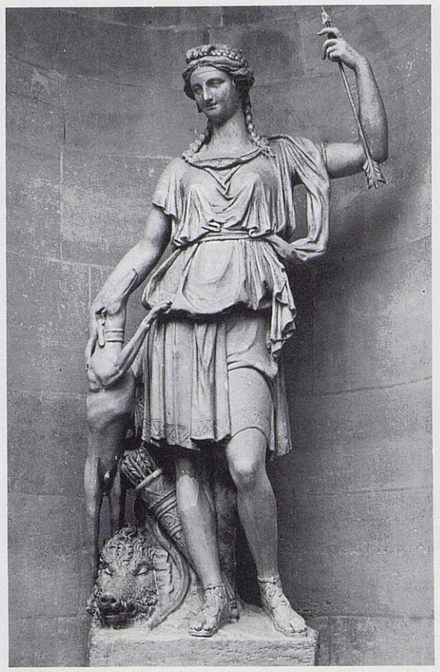
Bibliogr:
T.-B., XXVIII, 1934, p. 513.

1
Marsyas flayed by Order of Apollo

1663–64 Small bas-relief
This was the subject of the competition at the Acad. in which R. rec. a third sculpture prize in two consecutive years, the first for the bozzetto, the second for the execution of the full-size bas-relief (cf. *biogr.; AAF,* V, p. 274; *P-V,* I, 233, 266). The first time he was awarded a gold medal worth 10 écus and the second time a gold medal worth 100 L. Probably destroyed.

2★
Diana

1669–70 Statue Tonnerre stone H: 201
cf. G. Brière, 'Sculptures françaises des XVII et XVIIIèmes s. nouvellement exposées au Mus. de Vers.', *BSHAF,* 1923, p. 64–5. Paid in two instalms. of 150 L., the balance towards a total payment of 1300 L. in 1672 (*Comptes,* I, 363, 469, 617). The statue, a pendant to the Apollo by J. Raon (no. 2), was placed in the Galerie Basse at Versailles. (cf. Piganiol, *Vers.-Marly,* 1764, II, p. 2 and Monicart, *Vers. immortalisé,* II, p. 383, with an



2

engr. pl. 28). It disapp. towards the end of the 19th c., but was rediscovered in 1921 in a garden along the road to St.-Cyr, covered in moss and ivy, having lost both arms and the dog; these were restored and the statue was returned to its place in the Galerie Basse (cf. B. Chaussemiche, 'Une découverte à Vers.', *RAAM,* 1921, p. 337). The Goddess of the Hunt, in a short tunic and laced boots, holds up an arrow in one hand and with the other caresses a leveret; at her feet, a quiver and a boar's head.

VERSAILLES, PALACE

3
Work on the Central Building, Versailles Palace

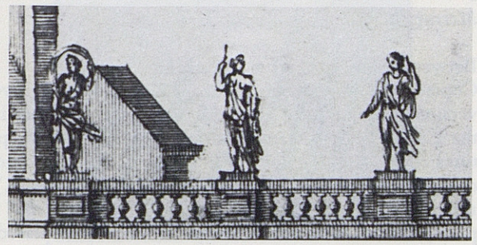
1670–72
cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 81–2. In 1670 R. rec. a payment on acc. of 200 L. "for the figures that he does at Versailles"; in 1671, 400 L. on acc. for "two figures which he does above the balconies" and in 1672, 500 L. towards a total payment of 1300 L. "for various work which he has done" (*Comptes,* I, 421, 514, 617). Piganiol, *Vers.-Marly,* 1724, I, p. 7 attribs. to R. and Tuby four statues on the South front of the central building repr. Zephyr, Flora, Hyacinth and Clytie. But the first two seem to belong to Le Hongre (nos. 32★, 33★) and the two others to J.-B. Tuby (nos. 19★, 20★). These statues were valued at an average of 400 L.; R.'s share in their exec. seems to have been important, but remains difficult, if not impossible, to determine.



5

4
Zephyr for Versailles Palace

1672 Statue St.-Leu stone H: over 200
cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 69. One of 12 statues personifying the Elements on the balustrade crowning the Ailes des Offices in the forecourt. Zephyr, with Juno and Iris, personified Air and stood on the right wing. Each statue was valued at 400 L., which R. rec. in 1672 (*Comptes,* I, 617). Piganiol (*Vers.-Marly,* 1764, I, p. 14) and the *Comptes,* agree in attrib. Zephyr to R. Visible in I. Silvestre's engr.★ of 1674: "Le Chasteau de Versailles vers l'avant-cour" (detail). Disapp. in 1771.



4

5★
Asia

1675–81 Statue Marble H: 225
Repr. one of the Continents; part of Le Brun's Grande Commande of 1674. R. rec. 3500 L. in several instalms. (*Comptes,* I, 830, 902, 1162, 1287; II, 11, 93). In the general valuation of 15 Aug. 1692, the statue was valued at 3000 L. with a note in the margin: "he has rec. 3500 L. and one does not know where he is" (Arch. Nat., $O^{1}1964^{4}$). The statue, placed in the Parterre Nord, is descr. in the Invent. of 1707, (Arch. Nat., $O^{1}1976^{A}$, fol. 307) as: "a woman, her hair threaded with flowers, her body covered by a large drapery down to the middle of her legs, a girdle decor. with precious stones; in her left hand she holds a cassolette with a cloth; at her feet one sees a turban with an aigrette." Piganiol, *Vers.-Marly,* 1764, II, p. 26. Engrs. by L. Desplaces after N. Bertin's drawing and by Thomassin, *Vers.,* p. 105.

VERSAILLES, GARDENS

6
Three Trophies

1680–82 Bas-reliefs
In 1680, R. rec. 200 L. for "a trophy above a window-arch of the Appartement du Roi" (*Comptes,* I, 1288); this is perhaps a trophy inside the Palace, because the windows of the King's apartment looking on to the Cour de Marbre are not surmounted by trophies. In 1682, R. rec. 400 L. for two trophies (*Comptes,* II, 137); these are two of the trophies on the façade giving on to the garden of the Aile du Midi (cf. illustr. under Flamen no. $11b^{(\star)}$). In 1681, R., together with Roussel, had rec. a total payment of 582 L. for undefined work at Versailles (*Comptes,* II, 93).

VERSAILLES, PALACE

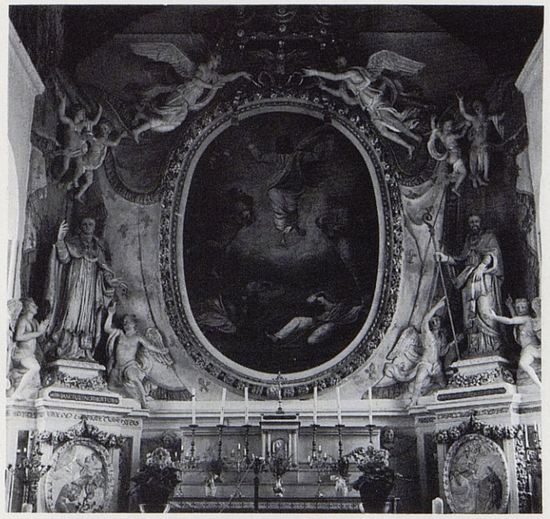
7★
Retable of the High Altar, Church of Notre-Dame, Silli

1685–86 Terracotta
cf. L. Duval, 'Travaux d'art exécutés à l'Abbaye de Notre-Dame de Silly aux XVI et XVIIèmes s.', *RSBAD,* 1901, p. 525–36. The altar and its retable were designed in 1684 by Jacques Restout, a monk of the Abbaye des Prémontrés, Notre-Dame, at Silli. The sculpture was entrusted to R. The names of the artists are given on an old piece of paper discovered in 1824 hidden in the woodwork of the retable, which gives vent to the discontent of the workers towards the monks of the Abbey.

The sculptural decor. consists of:

a. Two statues, over life-size, on either side of the retable: St. Bernard and St. Norbert, patron of the Order.

b. Below, two bas-reliefs in oval medallions repr: (1) St. Augustine handing over to St. Norbert the rules of the regular canons of the Prémontrés. (2) A monk praying to the Virgin.



7

c. Child angels holding up a drapery which envelopes the retable.

d. On top, two angels holding a ribbon.

At the beginning of the 19th c., the collapse of the clock-tower ruined a great part of the Church; the retable was restored in 1823.

SILLI-EN-GOUFFERN (Orne), Church of Notre-Dame

8
Work on the Rood-screen of the Church of Sainte-Croix, Bernay (Eure)

1694
cf. V.-E. Veuclin, *Le jubé et les tapisseries de l'église Sainte-Croix de Bernay,* 1887. The rood-screen, exec. in 1615, enlarged in 1680, damaged in 1687 by the collapse of the clock-tower, was repaired in 1694 and decorated with large figures repr. Christ on the Cross, the Virgin and St. John; their exec. was entrusted to R. In 1732, the statues were gilded and painted, but in 1740 it was decided to replace the rood-screen by a grill. The rood-screen was destroyed.

ROUSSELET, Jean (1656–1693)

Son of Gilles Rousselet (1610–86), famous engraver, Academician and friend of Le Brun, and of Judith Legoux. Jean had 13 brothers and sisters, among them two painters, Charles and Philippe. At the time of the father's death, six of the children were still alive (Invent.a.d. of Gilles Rousselet, 22 July 1686 and partition (partage) 15 April 1687, Min. Centr. Arch. Nat., Et.LXV, 118, 120). In 1686 R. was sent to the Acad. de France in Rome (*Corr. Dir. Acad. Fr. Rome,* I, 101). On his return to Paris, he presented himself to the Académie on 29 Jan. 1684, with the model of a bas-relief which was accepted; on 8 April 1684, he submitted other models and studies in wax and clay; on 28 June 1686, after the presentation of his marble, he was admitted as Academician (*P-V,* II, 269, 275, 329), but hardly ever attended the meetings of the Académie. His work is documented only at the Grand Trianon (1687) and the Invalides (1690–91). He did not marry and lived, like his father, at the Gobelins, where he died on 13 June 1693; he was buried at St.-Hippolyte. In his Invent.a.d. of 7 July 1693 (Min. Centr. Arch. Nat., Et.LXV, 133) are listed paintings which had belonged to his father, many drawings by Le Brun, terracotta models and his father's papers.

Bibliogr:
Jal, p. 1094; Herluison, p. 391–2; O. Fidière, *Etat civil des peintres et sculpteurs de l'Acad. royale,* 1883, p. 42–3; Bellier de la Chavignerie, II, p. 433; T.-B., XXIX, 1935, p. 119.

1
Mercury

Between 1680–83 Statue Marble
Copied after an antique bronze which existed in two versions, one in the Capitoline Museum, the other in the Coll. Farnese. Mentioned in the Invent. of sculptures copied by the pupils of the Acad. de Fr. at Rome, compiled on 6 Dec. 1684, where it is stated that R.'s marble was sent to France (*Corr. Dir. Acad. Fr. Rome,* I, p. 129). It is not known where the statue was placed, nor what has become of it. Not ident. or disapp.



Detail 2



2



Detail 2

2* 3*
Two Vases relating to the Cult of Bacchus

Between 1680–83 Marble H: 145
Exec. by R. during his sojourn in Rome (Mme. Jourdain, 'Remarques hist . . .' p. 73). Placed at the end of the Parterre Nord at Versailles, near the Bassin de la Pyramide. Descr., but without the artist's name, in the Invents. of 1707 and 1722 (Arch. Nat., $O^{1}1976^{A}$, fol. 760–1; $O^{1}1969^{A}$, fol. 95–6) and by Piganiol (*Vers.-Marly,* 1701, p. 171): "one represents an antique marriage: the bride is seated. She wears a veil on her head



3



Detail 3



5

and appears to be in tears; one of her women dries her feet and several others hasten to bring her all she might need". The vase has lions' snouts as handles on both sides; it was already cracked in 1707. "The other repr. a Bacchanale. One sees on it old Silenus, who is so drunk in honour of his foster-child, that he can hardly be held up. One also sees there Bacchantes, some of whom appear to be playing the flute, while on one side a he-goat is being flayed because it had damaged the vines, and on the other a boar is being cleaned for immediate sacrifice". But from a study by C. Picart ('Thèmes rares d'inspiration antique dans la décoration palatiale, aux Jardins de Vers.', *GBA,* 1963[2], p. 315–32), we learn that these vases, in the shape of craters, were directly inspired by the Vatican *Puteal* (formerly Coll. Giustiniani in Rome, today Galleria dei Candelabri, 134 A), which in turn is a "modern" (17th c. ?) copy of the Madrid *Puteal* (formerly Coll. Christina of Sweden in Rome; Prado Museum). The theme represented was badly interpreted by Piganiol; these are in fact two scenes of the Bacchanalian cult, with the representation of two different rites which it involves, such as the roasting of the boar and the drunkenness of old Silenus. In 1817 both vases were moved from the Parterre Nord to embellish the Jardin du Roi, created by Dufour in the Gardens at Versailles.

VERSAILLES, GARDENS

4
Collaboration on the Laocoon

1684 Marble
In R.'s Invent.a.d. (cf. Biogr.) is mentioned: "A small register in long format, with a parchment cover, which begins with a mémoire of what I have received from Mr. Tuby for the (*blank*) of a child of Laocoon, 1684". About the Laocoon, cf. J.-B. Tuby no. 60★. Vigier (no. 5) also carved a child.

VERSAILLES, GARDENS

5★
Poetry and Music

1684–86 Bas-relief Marble 89×72
Reception piece for the Acad. (cf. Biogr.). Descr. by Guérin & Dezallier (*Descr. Acad.,* p. 40, 135): Music is personified by a seated woman, an open book on her knees and a quill in her hand; she is about to compose songs to the glory of the King, whose bust is standing near her. She is turning towards Apollo, God of Poetry, who stands beside her, playing the lyre, as if asking him to inspire her and to sing with her; at Apollo's feet a bass-viola and music scores; at the feet of Music, two books. This bas-relief, like the one produced by Prou a few years earlier (no. 6), illustrates the theme of the arts celebrating the King's glory. In 1796, the marble was sent to the Dépôt de Nesle, then to Versailles, where it was exh. at the Musée spécial de l'Ecole fr. It is now in the Louvre (Inv. MR 2764). cf. Fontaine, *Coll. Acad.,* p. 101, 119, 212–3.

PARIS, LOUVRE

6
Capitals for the Grand Trianon

1687–88 Marble
Payment of 746 L. for two straight pilaster capitals and two Ionic capitals (*Comptes,* II, 1182; III, 101). For illustr., cf. André no. 11(★).

VERSAILLES, GRAND TRIANON

7
Ninety Roses and Modillions

1690 Stone
In the 'Distrib. de toute la sculpture . . . pour les Invalides', 24 May 1690 (Bibl. Nat., Ms.fr. n.a. 22936, fol. 164 r°). Payment 494 L. 8s. to Herpin, Robert and Rousselet (*Comptes,* III, 423). These roses and modillions decor. the cornices and the pediment on the façade of the Church.

PARIS, DOME DES INVALIDES



8

8★
Child Angels holding Liturgical Instruments

1691–92 Bas-reliefs Stone 140×220
One of 12 bas-reliefs which surmount the 12 niches in the round chapels (cf. Prou no. 15). Rousselet was to exec. three of these bas-reliefs, but died before he could complete more than one, for which he rec. 350 L. (*Comptes,* III, 558; Arch. Nat., O[1]1665[36]; Félibien des Avaux, *Invalides,* p. 314). It is easy to identify his work because of the critical examination carried out during an inspection of the sculptures by N. Coustou, Coyzevox, Van Clève and Lespingola on 5 April 1700 (Arch. Nat., O[1]1665[47]). In the Chapel of St.-Grégoire: "Rousselet's children above a niche: the space under the breast is too large". This is the bas-relief above the North-West niche which contained the statue of St. Gregory; it consists of two child angels supporting the Lamb of God lying on a cushion, a ribbon engraved with the words: AGNUS DEI QUI . . . MONDI, and a cross.

PARIS, DOME DES INVALIDES

SIBRAYQUE, or SIEBRECHT, Georges
(born before 1652—died between 1682–92)

There were numerous Flemish artists by the name of Siebrecht, Siberecht, or Siberechts, painters or sculptors; two of them, Bernard and Gérard, were established in Lyons in the first half of the 17th c. Georges Siebrecht adopted the French version of his name, Sibrayque. Married Marguerite Méron; lived at rue Froimanteau in the enclosure of the Louvre; they had four children, born between 1673–79. The godmother of the last one, François, was Marie-Gabrielle Denison, wife of Gaspard Marsy (Bibl. Nat. Ms., Fichier Laborde 12186). His activity as a sculptor is known only through some works he did for the King between 1672–82.

Bibliogr:
T.-B., XXX, 1936, p. 582.

1
Ornaments on the Roof of the Trianon de Porcelaine

1672 Gilded lead and stone
For details and illustr. of these ornaments, cf. Houzeau no. 38★ and Le Hongre no. 39b. S. rec. 474 L. for two trophies placed on the balustrade and 3343 L. 10s. for other unspecified ornaments (*Comptes,* I, 618, 635; *NAAF,* 1876, p. 51–2). Destroyed.

2
Work for the Parterre d'Eau, Versailles

1672–73
At this time, several projects for the Parterre d'Eau followed each other, first a single rectangular bassin, then at the end of 1672 a bassin with a complicated shape. On 14 April 1673, M. Anguier, Tuby (no. 38a), Cucci and Caffieri rec. 550 L. for a model; from 13 Oct. 1672–16 June 1673, S. rec. 1461 L. for this model or for another version (*Comptes,* I, 618, 696). But the Parterre d'Eau was again changed and rec. its final shape only in 1683. cf. A. Marie, *Naissance de Vers.,* I, p. 145–6. Destroyed.

3
Fountains for the Labyrinthe, Versailles

1673–74 Lead
cf. Houzeau no. 41f★. S. rec. 490 L. 10s. for a monkey and a dolphin (*Comptes,* I, 696): we do not know whether this refers to two separate figures or to the monkey riding a dolphin (Versailles, Museum); the latter, from the fountain illustrating the fable of the Dolphin and the Monkey (fable no. 34★), was also attrib. to Houzeau by Tessin, which would suggest a collab. between S. and Houzeau.

VERSAILLES, MUSEUM



5

6 7 8
Diana, Galeria, Fondana, for the Palais Royal, Paris

1677 Three busts Marble
S. rec. a payment of 450 L. for "three large marble busts for the Gallery" (*Comptes,* I, 946). This was the Gallery of Famous Men which Richelieu had built in the left wing of the Palais. The Gallery was decor. with painted portraits of 25 famous men of the Kingdom, mostly of great captains; each full-length portrait was accompanied by two marble busts, either antiques or copies after the antique. After the Cardinal's death, the King handed the Palais over to his brother, Monsieur, who had it restored under the direction of the architect A. Lepautre. In the Gallery of Famous Men, a 26th portrait was added, that of Turenne, who had died in 1675; with it were three busts, whose subjects are indicated by Hurtaut et Magny (III, p. 737): Diana, Galeria and Fondana; these were certainly the busts carved by S. The Gallery was destroyed in 1727 and replaced by apartments. It is not known what became of the busts, which were dispersed during the Revolution. Not ident. or disapp.

4
Icicles on the Canal at Versailles

1677
S. rec. 73 L. 10s. for four *toises* 1/12ème long of icicles which he cut for the Canal at Versailles (*Comptes,* I, 965). Destroyed.

5*
Africa

1675–82 Statue Marble H: over 200
One of the four Parts of the World, forming part of Le Brun's Grande Commande of 1674 for the Parterre d'Eau. The model seems to have been provided by G. Marsy (no. 47). The statue was valued at 3500 L. in 1692 (Arch. Nat., $O^{1}1964^{4}$). Between 1675–82, S. rec. 3400 L. towards this sum (*Comptes,* I, 830, 902, 1048, 1162, 1165, 1191, 1292; II, 197), but was unable to complete the statue, probably because of illness or death; Cornu (no. 10) put the finishing touches to it and rec. in 1694 the balance of 100 L. The statue was put into the Parterre Nord. 'Africa' is a negress, her head covered "with the skin of an elephant's head, whose tusk she holds at the tip. A crouching lion licks her left foot", cf. Piganiol (*Vers.-Marly,* 1701, p. 192). Engr. by Thomassin, Vers., p. 104.

VERSAILLES, GARDENS

SLODTZ, Sébastien (1655–1726)

Born in Antwerp in 1655. Son of a master carpenter and of Jacqueline de Lannoy. Settled in Paris before 1685, entering Girardon's studio. On 25 Feb. 1696, he married Madeleine Cucci, daughter of Domenico Cucci, cabinetmaker and gold- and silversmith to the King (Contract signed before the notary Bellanger in Paris, minutes destroyed); he thus became the brother-in-law of the sculptor Chauveau, who had married another daughter of Cucci (cf. Vol. I, p. 92). Three of his sons, Sébastien-Antoine, born in 1695, Paul-Ambroise, born in 1702 and René-Michel, born in 1705, became sculptors (René-Michel under the name of Michel-Ange); Jean-Baptiste, born in 1699, and Dominique-François, born in 1711 became painters; one daughter, Marie-Françoise, born in 1697, married Van Falens, a painter of Flemish origin. In 1693, Sébastien lived at the Porte Monmartre, then until ca. 1696 in the rue Frémanteau, near the Louvre; in 1698, in the rue du Coq; in 1699, he was given lodgings in the Louvre, where he remained until his death. From 1709 onwards he received a yearly pension of 300 L. He was a member of the Acad. St.-Luc, and was even made rector (the title is mentioned in the notarial acts), but never became a member of the Académie Royale. He employed a number of apprentices: in 1702, the son of the sculptor Charles Villemet; in 1706, Pierre Lestache (contracts of apprenticeship dd. 14 Jan. 1702 and 25 July 1706, Min. Centr. Arch. Nat., Et. LIII, 126, 135). He died on 8 May 1726 and was buried at St.-Germain l'Auxerrois. Invent.a.d., 26 June 1726 (Min. Centr. Arch. Nat., Et. LIII, 237).

Bibliogr:
Fontenai, IV, p. 566; Jal, p. 1139–40; Herluison, p. 412–4; T.-B., XXXI, 1937, p. 140; R. Le Virloys, *Dictionnaire d'architecture,* Paris, 1770, vol. II; Ph. Baërt, *Mémoires des sculpteurs et architectes des Pays-Bas,* Ms. of Nov. 1779, publ. by the Baron de Reiffenberg in *Comptes rendus des séances de la Commission royale d'Histoire,* v. XV, 1849, p. 184; R.-A. Weigert, *J.Ier Berain,* 1937, II, p. 223; F. Souchal, *Les Slodtz, sculpteurs et décorateurs du Roi (1684–1765),* Paris 1967.



4

2
Angel for the High Altar of the Church of the Sorbonne, Paris

1686–87 Statue Plaster H: ca. 65
cf. Souchal, *Les Slodtz,* p. 583–4. Acc. to the Invent. a.d., S. kept in his studio the plaster model of an angel, exec. in marble for the Sorbonne, ca. 2 *pieds* high. The High Altar, exec. between 1685–87 after designs by Le Brun, included six angels: On the pediment, acc. to the contract of 25 June 1686, two angels by Le Hongre (no. 83) and Van Clève (no. 12). At the attic, four standing angels which the old *Descriptions* of Paris attrib. to Tuby alone (no. 66). It is, however, possible that Slodtz exec. one of these four angels in marble. During the Revolution they were taken down and went to the Mus. des Mon. fr., where all trace of them has been lost. Not ident. or disapp.

1
Tomb of Henriette Selincart (1644–80)

Between 1680–84 Marble
cf. Souchal, *Les Slodtz,* p. 583. In the Church of St.-Germain-l'Auxerrois. After a design by Le Brun, who himself painted the portrait of the deceased in an oval medallion. She was the wife of the engraver Israël Silvestre. S. carved the epitaph and a drapery around the medallion. Listed by Brice from 1684 onwards (*Descr.* p. 38); E. Malbois, 'Le tombeau d'Henriette Selincart à St.-Germain-l'Auxerrois', *Le Centre de Paris,* 1939, IV, no. 2. At first placed against a pillar behind the choir, then in the Chapelle des Fonts. During the Revolution, the tomb was at the Mus. des Mon.fr.; later the painted medallion alone was returned to the descendants of the family. Destroyed.

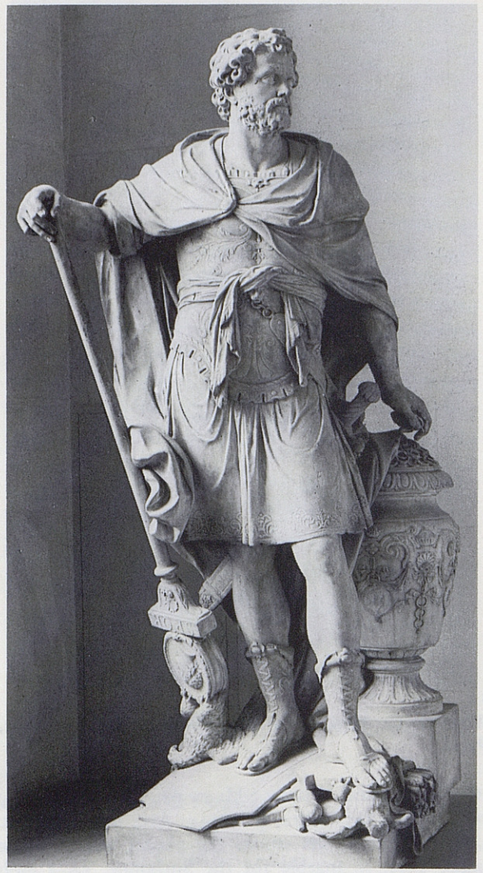
3
Ionic Capitals for the Grand Trianon

1687 Marble
cf. Souchal, *Les Slodtz,* p. 586. Payment 746 L. for two straight pilaster capitals and two corner pilasters (*Comptes,* II, 1182; III, 102). Illustr. under André, no. $11^{(\star)}$.

VERSAILLES, GRAND TRIANON

4*
Vase in the Allée Royale

1687 Marble H: 240
cf. Souchal, *Les Slodtz,* p. 586. About the vases in the Allée Royale, cf. Hardy no. 14. The vase by Slodtz is



5a

similar to the one by Arcis standing opposite (cf. *app.* vol. II, p. 422); the two vases were valued at 1800 L. each (Arch. Nat., O^{I} 1964^{4}). Payments on acc. in 1687–88, final payment in 1716 (*Comptes,* II, 1182; III, 102; Arch. Nat., O^{I} 2216, fol. 135). The body of the vase is decor. with sunflowers, ivy-branches and four consoles. A design of the sunflower vase in the Bibl. Nat. Est. (Fb 25, fol. 96) has the mistaken pencil inscription "Buret". Engr. by Thomassin, *Vers.*, p. 211, with the same wrong attrib. to Buirette.

VERSAILLES, GARDENS

5
Hannibal

a.★ 1687–1704 Statue Marble H: 250
Signed: Séb. SLODTZ FECIT 1722
cf. Souchal, *Les Slodtz,* p. 584–6. At first comm. for the Allée Royale at Versailles, after a small model by Girardon (no. 64k, Arch. Nat., O^{I} 2772). Two old drawings★ in the Coll. De Cotte (Bibl. Nat. Est., Fb 26, fol. 40–1). In 1687–8 the first payments were made for the plaster model and for the beginning of the exec. in marble (*Comptes,* II, 1182; III, 102).

In 1696, a 'Julius Caesar' was comm. from N. Coustou (no. 14) as a pendant to the 'Hannibal' and Slodtz again received payments until the completion of the statue in 1704; the final payment towards a total of 5650 L. was not made until 1711 (*Comptes,* IV, 48, 189, 619, 1073; V, 538). The 'Hannibal' remained in store in Paris, and in 1722, together with the 'Caesar', was placed in the Tuileries Gardens (Arch. Nat., O^{I} 1976^{A}, fol. 342; O^{I} 1969^{A}, fol. 202); this is the date engraved by the sculptor after his signature. In 1872, the statue was stored in the Louvre; recently it was placed in one of the rooms in the Museum (Inv.no. 828). Hannibal, in the dress of a Roman General, stands on a heap of arms, resting his right hand on a reversed Roman standard; with his left hand he takes a ring from a vase, a reward for his soldiers.

PARIS, LOUVRE

b. 1687 *Model* Plaster H: ca. 80
Mentioned in the Invent.a.d. of S.'s studio (cf. *Biogr.*). Probably destroyed.
c. *Statuette* Terracotta
Batailhe de Françès-Montval Sale, Paris, 7 Jan. 1828, No. 303. Perhaps a model.
d. Bronze reductions:
I. One copy (H: 50.8) exh. in New York, Galerie Knoedler in 1968 (*The French Bronze 1500–1800,* no. 58, illustr.); it seems to have been cast in the same studio as the Caesar of N. Coustou (no. 14c) in the Hamburg Museum für Kunst u. Gewerbe.
II. Another copy (H: 35) in the English Collection of Brinsley Ford, exh. at the Royal Academy in 1968 (no. 831; wrongly called Vercingetorix); then exh. in Düsseldorf in 1971 (Catal., *Europäische Barockplastik am Niederrhein, Grupello u. seine Zeit,* no. 354, illustr.).



5a



6a

6
Aristaeus and Proteus

a.★ 1688–1714 Group Marble H: 292
Signed: FAIT PAR·S·SLODTZ·
NATIF DANVERS 1723
cf. Souchal, *Les Slodtz,* p. 586–9. The commission was first given to Van Clève, then withdrawn and transferred to Slodtz (Arch. Nat., O^{I} 1665^{68}). Exec. after the model by Girardon (no. 64g) as a pendant to the group of Ino and Melicertes by Granier (no. 22); cf. M. Oudinot, 'F. Girardon. Son rôle dans les travaux de Sc. à Vers. et aux Inval.', *BSHAF,* 1937, p. 214. First payment in 1688, then 1694–5, 1699; in 1705, a trial plaster cast of the group was placed at the entrance to



6a



6b

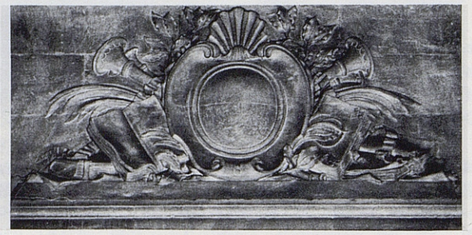
the Demi-lune d'Apollon; continued payments in 1706–7, 1712, 1714, when the group was completed; final payment of 11,700 L. in 1715 (*Comptes,* III, 102, 991, 1121; IV, 480; V, 40–41, 143, 610, 788, 874). In 1723 the group was placed at the Demi-lune d'Apollon (*Nouveau Mercure,* May 1723, p. 960). The group repr. Aristaeus about to tie the god Proteus to a rock, to force him to predict the future; at their feet two sea-calves. A drawing★ of the group in the course of completion is in Coll. De Cotte (Bibl. Nat. Est., Fb 26). In S.'s Invent.a.d. (cf. *Biogr.*) two models of this group are listed in his studio: a plaster model ca. 2 *pieds* 12 high (81 cms), valued at 20 L. and a wax model on a plaster core, valued at 3 L.

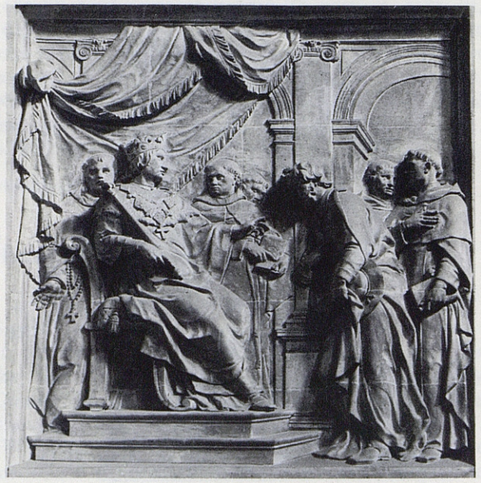
VERSAILLES, GARDENS

b. Bronze reductions
In 1695, the founder Drouart exec. a bronze, cast after models by Slodtz, for 200 L. (*Comptes,* III, 1122).

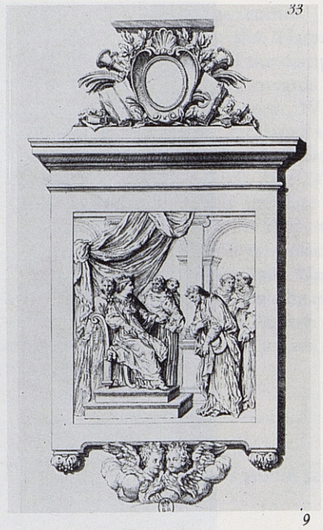
In 1696–8, S. rec. 1000 L. for another bronze reduction (*Comptes,* IV, 48, 189, 337). Neither of these copies was in the Royal Collection.

Girardon had in his Galerie (III, 13) a small bronze group: "Proteus. Bronze group after a design by F. Girardon" which is listed in his Invent.a.d. under no. 238 (cf. Souchal, *GBA,* 1973[2], p. 88–9) and had been exh. at the Salon of 1704 under the name of Girardon (*Livret,* p. 11).





9



9

In June 1855 a bronze reduction was sold for 7500 L. at the W. Hope sale, Paris, 131 rue St.-Dominique, Catal. no. 428.

In 1963, the Victoria and Albert Museum in London acquired a bronze★ (H: 87.6, Invent. no. A6–1963), which is a faithful reduction of S.'s group.

7
Three Angels for the High Altar of the Church of Sainte-Opportune, Paris

1689–91 Statues Wood H: ca. 200
Contract signed with the Chapter and Churchwardens on 10 Dec. 1689 (Min. Centr. Arch. Nat., Et. XXXIX, 171). These angels, which were to decorate the new High Altar of Ste.-Opportune, had at first been comm. from the sculptor Jean Regnault. Before he departed to Brest in order to work on "the vessels of S.M.", Regnault had made a model of the angels in red wax after a design by J.I Berain. The comm. was transferred to Slodtz for the sum of 700 L., paid in March 1691. The Church of Ste.-Opportune, not far from the Châtelet, was demolished at the end of the 18th c. Disappeared.

8
Work for the Funeral Service of the Dauphine Adélaïde-Henriette of Savoy

1691
cf. Souchal, *Les Slodtz,* p. 593. The commemorative service of the Dauphine, who had died in 1690, was celebrated on 30 April 1691 in the Church of St.-Denis. S. rec. 30 L. "for having repaired four large figures for which he made feet and hands" (Arch. Nat., O[1] 2826, publ. in *NAAF,* third series, 1887, p. 138). The work was done under the direction of J.I Berain. Disapp.

9★
Saint Louis giving Orders to Missionaries

1691–93 Bas-relief Stone 220×240
cf. Souchal, *Les Slodtz,* p. 590–1. One of the eight bas-reliefs illustr. the history of St. Louis, in the four arms of the Greek Cross, above the chapel doors. cf. Ph. Magnier nos. 14, 15. Drawing and specification in Bibl. Nat. Est., Hc 14, II[26]; Arch. Nat., O[1] 1665[35–6, 87]. Payment 1200 L. (*Comptes,* III, 559, 704). During the examination of the sculptures at the Invalides on 5 April 1700 by Coyzevox, N. Coustou, Van Clève and Lespingola, it was recommended that the person behind St. Louis should be removed and replaced by the back of the seat and that the hand of the person receiving the orders should be re-carved (Arch. Nat., O[1] 1665[47]); the advice was not followed. Félibien des Avaux, *Invalides,* p. 315. Engr.★ by Cochin in Pérau, pl. 33.

The scene is surmounted by a bas-relief★, paid for at the same time. It consists of an escutcheon flanked by books, palms and laurel branches.

PARIS, DOME DES INVALIDES

10
Sculptures on the Vaults, Dôme des Invalides

1691–99 Stone
a. Ornaments at the cornice above the pendentives
In collab. with Jouvenet, Varin, Langlois, Meunier, F.-B. Massou (no. 1d) and Lange, cf. Jouvenet no. 59b. Arch. Nat., O[1] 1665[36]; *Comptes,* III, 471, 611..

b. Work at the 'gros cordon' of the Cupola
By the same team, cf. Jouvenet no. 59c. Arch. Nat., O[1] 1665[35–7], 86; *Comptes,* III, 705, 844; IV, 611. The cordon at the base of the cornice bordering the cupola is decor. with vine-branches.

c. Ornaments on the panel frames of the chapel vaults
By the same team, cf. Jouvenet no. 59d. Arch. Nat., O[1] 1665[69]; *Comptes,* III, 844, IV, 611.

PARIS, DOME DES INVALIDES

d. *Angel carrying a candelabrum and the Paschal candle*
Bas-relief Stone
cf. Souchal, *Les Slodtz,* p. 589–90. By Granier (no. 30) and Slodtz, cf. N. Coustou no. 11b. One of the 12 angels for the original decor. of the panels in the cupola. Payment 1000 L. (Arch. Nat., O[1] 1665[32, 36–8]; *Comptes,* III, 845; IV, 329, 470, 612). Destroyed and replaced by a painted decor. in 1699.

e. *Angel carrying a Cross entwined by a brazen serpent*
Bas-relief Stone
For the same programme as d. Begun by Lespingola (no. 26), who rec. 500 L., completed by S. and Granier (no. 50), who also rec. 500 L. (Arch. Nat., *ibid.*, and *Comptes,* IV, 470, 612). Destroyed.

11
Work at the Val de Grâce

1695
cf. Souchal, *Les Slodtz,* p. 593. S. was paid 72 L. "for work done on the consoles for the tablets in the burial vault of the Queen's Chapel" (*Comptes,* III, 1121). The burial vault below the Chapel of Ste.-Anne was equipped to receive the hearts of the Princes and Princesses of the Royal Family. Destroyed during the Revolution.

12
Decoration at the Bassin of the Demi-lune des Vents at Marly

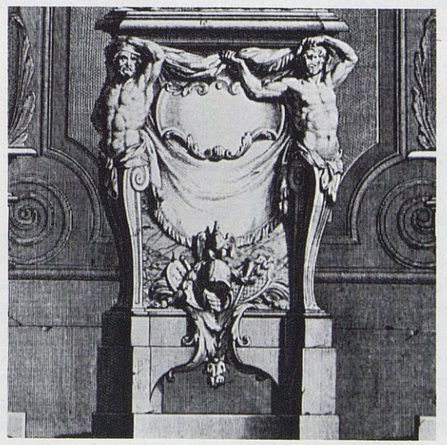
1696–7
a. *Vase* Marble 130×100
cf. Souchal, *Les Slodtz,* p. 593. One of the 12 vases after the design by J. Hardouin-Mansart comm. for the balustrade of the semi-circular bassin. For details and illustr. see Barois (no. 11★). The number was later reduced to eight. S.'s vase is similar to that by Joly (no. 11). Payment 850 L. (*Comptes,* IV, 189, 337; Arch. Nat., O[1] 1465, 2066[8], 2773[5]). Not ident. or disapp.

b. *Two heads of winds* Lead

c. *Two masks of monsters* Lead
cf. Souchal, *Les Slodtz,* p. 594. Payment 536 L. (*Comptes,* IV, 189, 337; Arch. Nat., O[1] 1465, 2773[5]). Details, cf. Barois no. 12. Destroyed.

13
Pedestal for the Equestrian Statue of Louis XIV

1698 Marble and bronze H: ca. 140
cf. Souchal, *Les Slodtz,* p. 594–5. Payment 400 L. (*Comptes,* IV, 337). This was probably the pedestal for the bronze reduction of the equestrian statue exh. in the *Galerie de Girardon* (VI, 10★), very likely after Girardon's own design, cf. Girardon no. 65b[1] and 72★. At the four corners male terms held up the draperies under



13



14

the cornice; between them, a large cartouche; underneath, a military trophy. These ornaments, in gilded bronze, stood out against a background of green Egyptian marble. Statue and pedestal were exh. in the Salon of 1699 (*Livret,* p. 14). The same pedestal appeared again in Lenoir's Mus. des Mon. fr. (engr. by Normand after a design by J.-E. Biet in *Souvenirs du musée des mon. fr.,* Paris, 1821–26). After that it disapp.

14*
Child Angels carrying Liturgical Instruments

1698–99 Bas-relief Stone 140×230
cf. Souchal, *Les Slodtz,* p. 591. Payment 500 L. (*Comptes,* IV, 470; V, 349; Arch. Nat., O[1] 1665[32, 36, 86]). One of the 12 bas-reliefs of child angels above the niches in the four round chapels (cf. Prou no. 15). S.'s bas-relief in the Chapel of St.-Ambroise is placed above the niche which originally held Lepautre's St. Marcelline (no. 11) and today St. Paula by Allegrain and Mouchy. It consists of three child angels, two carrying a candelabrum, the third a lighted candle. It has been possible to identify this bas-relief by reference to Félibien des Avaux, *Invalides,* p. 314, and to the critical examination carried out on 5 April 1700 by N. Coustou, Coyzevox, Lespingola and Van Clève (Arch. Nat., O[1] 1665[47]): they recommended "to reduce the foot of the candelabrum and to remove the hand of the child which carries it"; the advice was not followed.

PARIS, DOME DES INVALIDES

15
Father of the Church, or Patriarch, for the Invalides

1699 Full-scale model Plaster H: ca. 400
cf. Souchal, *Les Slodtz,* p. 592–3. Models of eight statues grouped in pairs were placed on the exterior balustrade at the four corners of the second order of the Church. The models were divided between eight sculptors, cf. Mazeline no. 59. S.'s statue was to be grouped with that by N. Coustou (no. 18). The exec. in stone, valued at 600 L. for each statue, was never carried out (Arch. Nat., O[1] 1665[35–7]; Bibl. Nat. Est., Hd 135d, pièces 1698, 1709). The plaster cast was temporarily put in position. Probably destroyed.

16
Vertumnus and Pomona, for the Gardens at Marly

1699 Group Plaster
cf. Souchal, *Les Slodtz,* p. 595–6 and Rosasco, *Marly,* p. 123–43. Intended to decor. one of the corners of the Bassin des Quatre Jets in the gardens at Marly. cf. Poirier no. 5. S.'s group was exec. in plaster in 1699 and put in position (Arch. Nat., O[1] 1465[337-8], O[1] 1473, fol. 66, 91–3, O[1] 1474). In 1702 it was decided to replace it with a group comm. from N. Coustou (no. 38). A design for S.'s group is at the Nat. Mus., Stockholm (THC 5128*) and another one, wrongly attrib. to Legros, in Berlin (Kunstbibliothek, Hdz 2625a, fol. 30*).

17
Models of Feet for Pendulum Clocks

1701
cf. Souchal, *Les Slodtz,* p. 596. For the King. Payment 200 L. to S. and Ph. Bertrand (no. 4), *Comptes,* IV, 735. Disapp.

18
Sculptural Work for the Funeral Service of Monsieur, Brother of the King

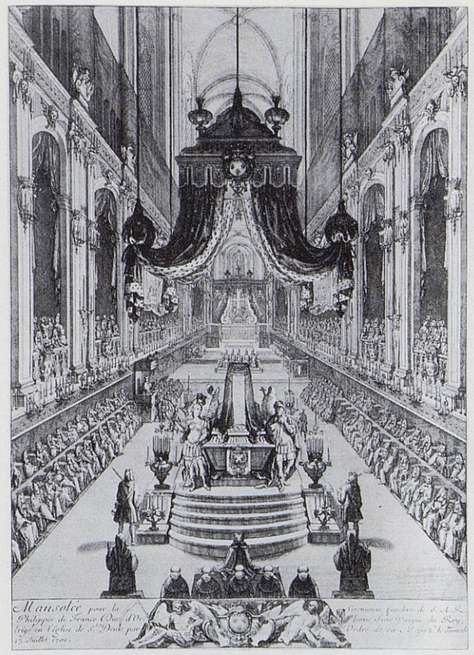
1701 Cardboard
cf. Souchal, *Les Slodtz,* p. 596. The obsequies took place at the Church of St.-Denis on 23 July 1701. Payment to S. 1612 L. (Arch. Nat., O[1] 2832, fol. 242–4, publ. in *NAAF,* third series, 1887, p. 139). Descr. in *Mercure Galant,* July 1701, p. 305. Under the direction of J.I Berain, S. modelled the greater part of the ornaments on the catafalque: four figures of Virtues, four coats-of-arms, four consoles, death's-heads, 30 capitals, etc. Engr.* by Scotin after the design by Berain, cf. R.-A. Weigert, *Berain,* 1937, II, p. 223. Destroyed.



Stockholm 16



Berlin 16



18

19
Crucifixion, for the Académie des Inscriptions et Belles-Lettres, Paris

1701–02 Bas-relief Wood 350×170
cf. Souchal, *Les Slodtz,* p. 596–7. Payment 500 L. (Registre des dépenses du Trésorier J.-F. Félibien de l'Académie des Inscriptions et Belles-Lettres, Arch. de l'Acad). Decor. the east wall of the room allocated to the Académie at the Louvre in 1701–02. Christ, with Mary Magdalen kneeling at his feet; in the background, the city of Jerusalem. The frame was decor. with clouds and cherubim. The room was also decor. with busts by F.-B. Massou (no. 4), cf. J.-P. Babelon, 'Les Salles de séances et les coll. de l'Acad. des Inscriptions et Belles-Lettres', *Journal des Savants,* April–June, 1964, p. 84. Disapp.

20
Saint Ambrose, for the Invalides

1702–05 Statue Plaster H: 285
cf. Souchal, *Les Slodtz,* p. 591–2. Payment 700 L. (*Comptes,* IV, 1177; V, 349). One of the 12 statues for the niches of the round chapels, after designs by Girardon. cf. Barois no. 14. Sketch* in Bibl. Nat. Est., Hc 14, II. Engr. in Granet and by Cochin* in Pérau, pl. 77. Félibien des Avaux, *Invalides,* p. 314. The Saint, wearing episcopal vestments, a mitre on his head, a cross in his hand, makes a gesture of benediction. Remained in plaster up to the middle of the 18th c.; a marble version was then comm. from M.-A. Slodtz,



20

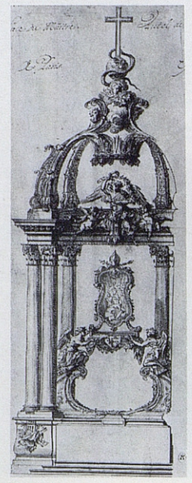


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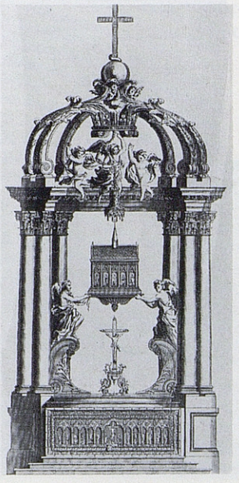
which was finally replaced in 1769 by a St. Ambrose in marble, exec. by Falconet. The plaster was probably destroyed before the Revolution. cf. Dreyfus, 'Les stat. du Dôme des Inval. au XVIIIè s.', *BSHAF,* 1908.

21
High Altar for the Church of Saint-Germain-des-Prés, Paris

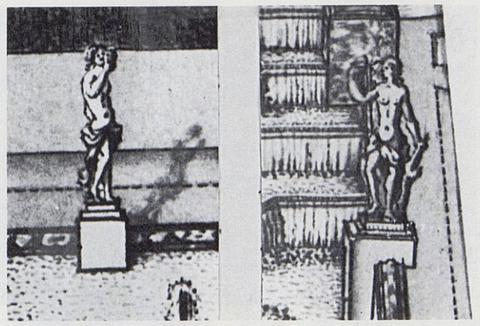
1704–05 Wood
cf. Souchal, *Les Slodtz,* p. 597–8. After a design by Gilles-Marie Oppenord (Bibl. Nat. Est., Va 269b*) and "Description du grand autel de Saint-Germain-des-Prés", in *Mercure galant,* Feb. 1705, p. 188; Brice, *Descr.,* 1713, p. 13. Engrs. by Cl. Lucas in Brice, *op. cit.* and by Baquoy, after design by Chaufourier in Dom J. Bouillart, *Hist. de l'Abbaye royale de St.-Germain-des-Prés,* Paris,



Design 21



Engr. 21

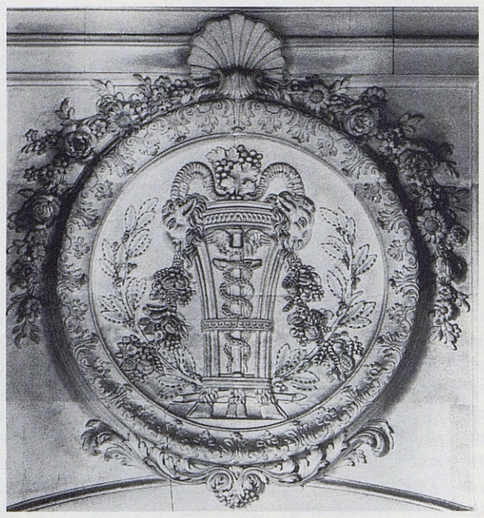


23

1724, p. 311. Engr.★ publ. by Blangy, "Plan et Eleva.on du Baldaquin de l'Ab.e S.t Germain des Prez", 1740. S.'s work consisted of angels supporting the reliquary of Saint Germain, standing on voluted consoles, the branches of the baldaquin and, on the cornice, angels in adoration, holding a hanging pyx. During the Revolution the Altar was dismantled and the sculptural work was destroyed.

22
Work on the Small Baldachins for the Bains d'Apollon in the Bosquet du Marais, Versailles

1705 Lead
cf. Souchal, *Les Slodtz,* p. 598. In collab. with other sculptors (*Comptes,* V, 538). cf. Ph. Bertrand no. 12★ and *app.*, vol. II, p. 423. Destroyed.



26



25

23
Vertumnus, for Marly

1706–09 Statue Marble H: ca. 160 (incl. plinth)
cf. Souchal, *Les Slodtz,* p. 593; Rosasco, *Marly*, p. 219–30. One of the six statues for the Cascade Rustique in the Bosquet de Louvecienne in the gardens at Marly. cf. Barois no. 18. Payment 2900 L. (*Comptes,* V, 41, 72, 240, 340). Visible in the water-colour drawings★ in Arch. Nat., O^{1} 1471, p. 26, 27. "Covered only by the end of a drapery hanging over his hips and his left thigh, he looks at a mask which he holds in his right hand; his left is resting on the top of a tree-trunk" (Arch. Nat., O^{1} 1976^{A}, fol. 343). The plaster cast of the statue, with its mould, was listed in the Invent. of S.'s studio, valued at 100 L. (Invent.a.d., cf. *biogr.*). Disapp. during the Revolution.

24
Head of a Reindeer

1707 Wood L: ca. 130
cf. Souchal, *Les Slodtz,* p. 599. Payment to S. 130 L. "for having made a reindeer head in oak ca. four *pieds* long incl. the neck" (cf. G. Macon, *Les Arts dans la maison de Condé,* Paris, 1903, p. 56). The work was comm. by Henri-Jules de Bourbon, Prince de Condé, for his Château at Chantilly, where he kept a menagerie. Disapp.

25–29
WORK AT THE CHAPEL, VERSAILLES PALACE

25★
Religion

1707 Statue Tonnerre stone H: ca. 290
cf. Souchal, *Les Slodtz,* p. 599. One of the four Christian Virtues on the balustrade bordering the roof of the Chapel of the Virgin. Valuation and payment 1000 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes,* IV, 124; V, 527). She clasps her attributes, a chalice in her raised right hand and a cross in her left.

VERSAILLES PALACE, CHAPEL

26★
Decorative Panels on the Tribunes

1708 Bas-relief Stone Diam. 195
cf. Souchal, *Les Slodtz,* p. 600. Above the interior doors of the Tribunes. S. carved two panels in a frame embellished with foliage, a large shell, festoons of flowers, a fleuron of leaves and intertwined 'L's' in the frame (the 'L's' were erased during the Revolution). Valuation and payment 700 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes,* V, 215, 527).

VERSAILLES PALACE, CHAPEL

27
Misericordia and Clemency

1708 Bas-relief Bonbanc stone L: 194
cf. Souchal, *Les Slodtz,* p. 600. Two of 26 figures of Virtues above the 13 windows of the Tribunes, cf. Ph. Bertrand no. 19. The two Virtues by S., behind the organ case, are not visible. Valuation and payment 1600 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes,* V, 215, 527). Misericordia holds a cypress branch in her right hand and is crowned with an olive branch; Clemency, leaning on a lion, holds an arrow.

VERSAILLES PALACE, CHAPEL (hidden from view)

28
Decoration of the Lady Chapel

1708 Bas-relief Stone
cf. Souchal, *Les Slodtz,* p. 600–01. The decor. consisted of the frames of the two windows, with acanthus leaves, fleurons, fleurs-de-lis, payment 680 L.; also two glories★ above the cross-vaults, with cherubim heads and clouds, valuation and payment 1130 L. (Mém., Arch. Nat., O^{1} 1784; *Comptes,* V, 215, 527).

VERSAILLES PALACE, CHAPEL

29★
Decoration for the Chapel of Saint-Louis

1709–10 Bas-relief Stone, plaster and bronze
cf. Souchal, *Les Slodtz,* p. 601–02. The work is detailed in S.'s Mémoire; valuation and payment 6859 L. (Arch. Nat., O^{1} 1784; *Comptes,* IV, 413, 527). It included:
a.★ The entrance arch of the chapel 390 × 59
Decor. with the royal cypher and fleurs-de-lis (both erased), trumpets in a cartouche, intertwined heads of dolphins, foliage, palms, fleurons. Valuation 500 L.
b.★ A trophy 246 × 65
Under the arch: a turban, flags, ribbons, branches of palms and laurels, standards, laurel-crowns etc. In the cartouche, adorned with cherubim heads: St. Louis in adoration before a crucifix. Valuation 500 L.
c.★ Another trophy 246 × 65
Pendant to b. above: a helmet, a flag, swords, trumpets, a breast-plate, quivers, cypress-branches, flaming torches, a hatchet, an antique crown. In the cartouche: St. Louis receiving the Last Sacrament. Valuation 500 L.



28



28



29

d.* In the canopy, a glory (Diam: 227)
In the centre, three nails and the crown of thorns (erased). Valuation 600 L.

e.* Around the glory, a frame with fleurons, interlacings etc. Valuation 427 L.

f.* In the spandrels, four pairs of child angels among clouds (H: 81), holding the crown, the sceptre (transformed into a lance), the hand of justice and the sword. Valuation 1000 L.

g.* Between the spandrels, four groups of cherubim heads in clouds. Valuation 240 L.

h.* Four bandeaux with interlacings, fleurs-de-lis, rosettes, suns. Valuation 605 L.

i. Two rectangular panels filled with fleurs-de-lis. Valuation 270 L.

j. Two window frames with fleurons, palmettes and interlacings. Valuation 830 L.

k.* St. Louis serving the poor 54 × 162
On the front of the altar; plaster. Valuation 400 L. The work was not cast in bronze until 1734, by S.'s sons, Sébastien-Antoine and Paul-Ambroise. cf. Souchal, *Les Slodtz,* p. 616.



29a



29b

29c



29o



29f



29f



29f



29f

l. Bronze frame for the bas-relief above (k). Valuation 266 L.

m. *St. Louis adoring the Cross*
St. Louis tending the sick
Oval bas-reliefs White-painted Papier mâché (H: 48) at the sides of the altar. Valuation 250 L. Destroyed.

n. *Bronze frames with palms,* for the above bas-reliefs. Valuation 102 L. Destroyed.

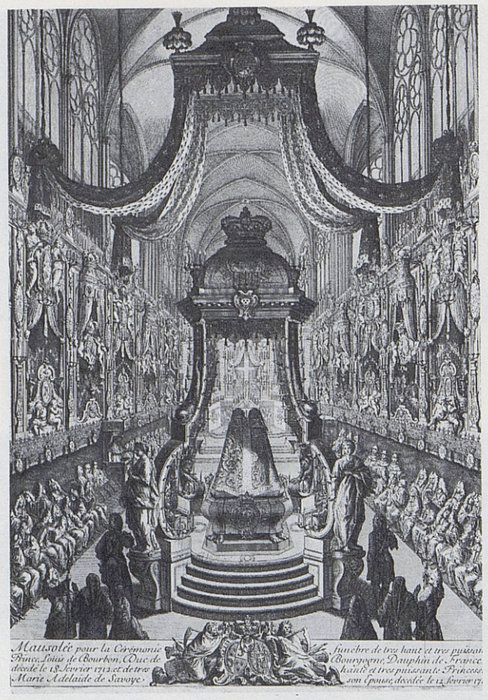
o.* Consoles Marble, with ornaments, cherubim heads, festoons and fleurons in bronze. Valuation 368 L.

The chapel of St.-Louis was refitted in the 18th c., but the greater part of S.'s work remains.

VERSAILLES PALACE, CHAPEL



29k



33

30
High Altar for the Church of Saint-Jacques-de-la-Boucherie, Paris

1708–12 Wood
cf. Souchal, *Les Slodtz,* p. 602–3. Exec. acc. to the specification and contract of 22 Dec. 1708 (Min. Centr. Arch. Nat., Et. LXXXV, 312) for the sum of 2500 L. The work consisted of a round frame for a painting; above, a globe surmounted by a cross, a serpent entwined around the globe and two cherubim heads. On either side of the retable, two angels in adoration, two cassolettes. Above the altar, a very tall angel holding a garland, from which a pyx (suspense) was hanging. The arcades and pillars were covered by a framework decor. with roses, fleurons, vine-leaves and sheaves of corn. In 1744, S.'s sons, Sébastien-Antoine and Paul-Ambroise, re-did the decor. of this High Altar. Destroyed.

31
Sculptural Work for the Funeral Service of Henri-Jules, Prince de Condé

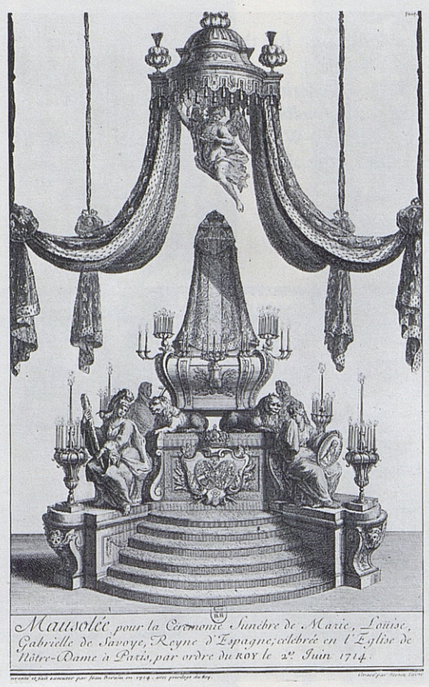
1709 Cardboard
cf. Souchal, *Les Slodtz,* p. 603. The service took place on 7 Aug. 1709 at the Church of Notre-Dame, Paris. After designs by J.II Berain. S. rec. 4072 L. (G. Macon, *Les Arts dans la maison de Condé,* 1903, p. 63). Descr. in *Mercure Galant,* April 1709, p. 337–44. Destroyed.

32
Sculptural Work for the Funeral Service of the Grand Dauphin

1711 Cardboard
cf. Souchal, *Les Slodtz,* p. 603. Services took place on 18 June 1711 at the Church of St.-Denis and on 3 July at the Church of Notre-Dame, Paris. After designs by J.II Berain. S. rec. 270 L. (Arch. Nat., O[1] 2841, fol. 100–01, publ. in *NAAF,* third series, 1887, p. 328). Descr. in *Mercure Galant,* July 1711, fourth part, p. 89. S.'s work consisted of a crown, four consoles and two small models for the catafalque. cf. R.-A. Weigert, *Berain,* 1937, I, p. 144. Destroyed.

33
Sculptural Work for the Funeral Service of the Dauphin and the Dauphine

1712 Cardboard
cf. Souchal, *Les Slodtz,* p. 603. The service took place on 18 April 1712 at the Church of St.-Denis. After designs by J.II Berain. S. rec. 1222 L. (Arch. Nat., O[1] 2842, fol. 143, publ. in *NAAF,* third series, 1887, p. 328). Descr. in *Mercure Galant,* May 1712, p. 219 and *Gazette de France,* 23 April 1712, p. 215–6. S.'s work consisted of four figures of Virtues repr. Religion, Charity, Prudence and Justice, four death's-heads, four coats-of-arms and a large oval crown. cf. R.-A. Weigert, *Berain,* 1937, II, p. 260. Print* by Scotin the elder. Destroyed.



34

34
Sculptural Work for the Funeral Service of Marie-Louise de Savoie, Queen of Spain

1714 Cardboard
cf. Souchal, *Les Slodtz,* p. 603. The service took place on 2 June 1714 at the Church of Notre-Dame, Paris. After designs by J.II Berain. S. rec. 751 L. (Arch. Nat., O[1] 2844, fol. 80–1, publ. in *NAAF,* third series, 1887, p. 329–30). Descr. in *Mercure Galant,* June 1714, p. 280–4. S.'s work consisted of an angel holding a crown, four lions supporting the catafalque, 18 death's-heads and the restoration of four figures of Virtues. Print* by Scotin the elder. Destroyed.

35
Sculptural Work for the Funeral Service of the Duc de Berry

1714 Cardboard
cf. Souchal, *Les Slodtz,* p. 603–4. The service took place on 16 July 1714 at the Church of St.-Denis. After designs by J.II Berain. S. rec. 1000 L. (Arch. Nat., O[1] 2844, fol. 120–1, publ. in *NAAF,* third series, 1887, p. 330). S.'s work consisted of four skeletons holding torches, two groups of two children, four cartouches with coats-of-arms. Destroyed.

36
Sculptural Work for the Memorial Service for Louis XIV

1716 Cardboard
cf. Souchal, *Les Slodtz,* p. 604. The service took place on 1 Sept. 1716 (the first anniversary of the King's death) at the church of St.-Denis. After designs by J.II Berain. S. rec. 310 L. (Arch. Nat., O[1] 2845, fol. 103–4, publ. in *NAAF,* third series, 1885, p. 69–70). S.'s work consisted of restoring four figures of Virtues repr. Religion, Charity, Prudence and Hope. Destroyed.

37
Sculptural Work for the Funeral Service of the Duchess de Berry

1719 Cardboard
cf. Souchal, *Les Slodtz,* p. 604. The service took place on 2 Sept. 1719 at the Church of St.-Denis. After designs by J.II Berain. S. rec. 830 L. (Arch. Nat., O[1] 2849, fol. 118–9, publ. in *NAAF,* third series, 1887, p. 331). S.'s work consisted of an angel, four torchères with vases, four consoles decor. with angel heads. Dumont (no. 19) did two cartouches and a cul-de-lampe for this service. Destroyed.

38
Work for the Comedy of the Fables of Aesop

1719 Papier mâché
This comedy, which was supposed to be staged in 1719 in the Tuileries, was in the end never performed. S. rec. 500 L. "for 4 animal costumes to be used by children



39

from 8 to 10 years old, repr. the eagle, the stork, the parrot, the magpie and for 12 animal heads repr. the heads of the lion, the ass, the hare, the fox, the dog, and the monkey" (Arch. Nat., O[1] 2849, fol. 145 v[o]). Destroyed.

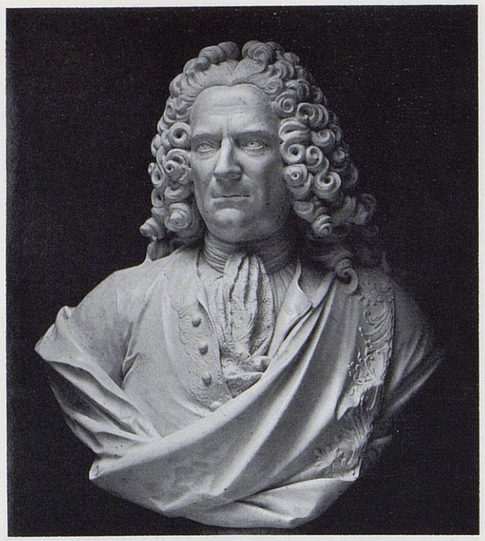
39*
Charles Rivière Dufresny (1657–1724)

1722 Bust Plaster, patinated H: 74
Signed: S. Slodtz Fecit 1722
cf. Souchal, *Les Slodtz,* p. 604. Received as a gift by the Musée de Cognac. The sitter was identified by François Moureau in his thesis, *Dufresny, auteur dramatique (1657–1724),* Paris, 1979. Dufresny was Controller of the King's Gardens, but is mainly known as the author of comedies. The Museum at Chaalis has another, unsigned, version of the same bust.

MUSEUM, COGNAC (Charente)

40
Sculptural Work for the Funeral Service of the Regent, the Duc d'Orléans

1724 Cardboard
cf. Souchal, *Les Slodtz,* p. 604. The service took place on 4 Feb. 1724 at the Church of St.-Denis. After designs by J.II Berain. S. rec. 4049 L. (Arch. Nat., O[1] 2854, fol. 268–71, publ. in *NAAF,* third series, 1887, p. 332–3). Descr. in *Mercure de France,* Feb. 1724, p. 267–84. S.'s work consisted of 13 large capitals with cartouches, decor. with a winged death's-head, four large trophies (H: 450), four trophies with death's-heads and several ornaments. Destroyed.



42

41
Sculptural Work for the Funeral Service of Louis I, King of Spain

1724 Cardboard
cf. Souchal, *Les Slodtz,* p. 604–5. The service took place on 15 Dec. 1724 in the Church of Notre-Dame, Paris. After designs by J.II Berain. S. rec. 3714 L. (Arch. Nat., O[1] 2855, fol. 196–204, publ. in *NAAF,* third series, 1887, p. 333–4). Descr. in *Mercure de France,* Dec. 1724, p. 2784. S.'s work consisted of seven terms of flayed men (H: 390) holding vases on their heads, a royal crown, four lions, two flayed men holding scythes and the restoration of four figures of Virtues. Destroyed.

42*
Everard Titon du Tillet (1677–1762)

1725 Bust Marble H: 82
Signed: S. Slodtz fec[t] 1725
cf. Souchal, *Les Slodtz,* p. 605. Comm. by Titon du Tillet, Commissaire provincial des Guerres and art connoisseur. Placed in his house in rue de Montreuil, faubourg St.-Antoine, *Almanach des Beaux-Arts,* 1762, p. 204–5. Coll. Delaut, then Wildenstein.

PRIVATE COLLECTION

43
Prometheus

Undated Oval Bas-relief Marble, in a gilded frame
cf. Souchal, *Les Slodtz,* p. 605. Listed in Invent.a.d. of Slodtz. Val. 50 L. Not ident. or disapp.

44
Mars

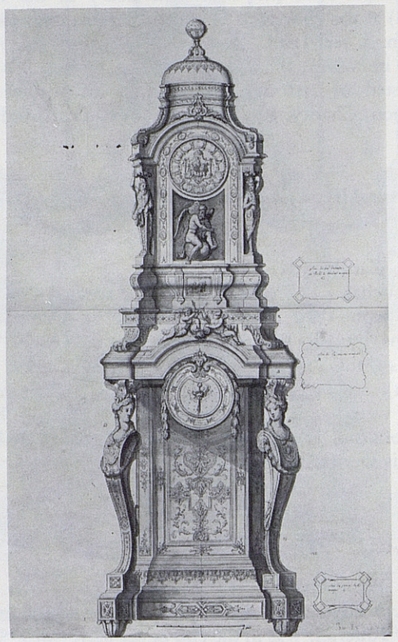
Undated Plaster H: ca. 50
cf. Souchal, *Les Slodtz,* p. 605–6. Mentioned in the Invent.a.d. of Slodtz are: "four plaster figures ca. 18 *pouces* high, repr. Mars and of which the parts are not assembled", val. 15 L., and also the "model of the above-mentioned figure", val. 20 L. With this entry one could connect a bronze statuette repr. Mars, formerly in the Residenz Museum at Munich, but destroyed in 1944, which was obviously inspired by the figure of Hannibal (supra no. 5); cf. H.-R. Weihrauch, *Europäische Bronze-Statuetten im 15.–18. Jahrh.,* Braunschweig, 1967, p. 444, illustr. Not ident. or disapp.

45
Meleager

Undated Plaster H:80
cf. Souchal, *Les Slodtz,* p. 606. Valued in S.'s Invent. a.d. at 12 L. Not ident. or disapp.

46
Crucifix

Undated Plaster H: 130
cf. Souchal, *Les Slodtz,* p. 606. Valued in S.'s Invent. a.d. at 40 L. Not ident. or disapp.



47

47
Models of Figures for a Pendulum Clock

Undated
cf. Souchal, *Les Slodtz,* p. 593. As ornaments for a pendulum clock which J.II Berain designed and had made for the King, who however did not buy it. In 1699, Berain offered it, unsuccessfully, to Cronström, for the King of Sweden and sent him a drawing* with a description (Stockholm, Nat. Mus., Tessin no. 1135, identified by R.-A. Weigert, 'Un Meuble à retrouver, une pendule d'après Jean Berain', *RAAM,* Jan. 1935, p. 43–8). In the descr. Berain specifies that "les figures ont esté modelées par M. Sloausse, le plus habile que nous ayons en France et reparé et très fini par les meilleurs ouvriers, doré par le Sieur le Neigre (Nècre or Le Nègre)". The lower part with the barometer was surrounded by four terms in the shape of consoles repr. the times of the day; above, on a cornice, were sitting infants repr. the winds, holding the sceptre of Aeolus and winds confined in a goatskin bottle; the upper part with the pendulum was surrounded by four terms repr. the four seasons; it supported the crowning, with a head of Apollo in a reversed cartouche and at the top the celestial globe. After Berain's death, the clock was acquired in 1712 by the Duc d'Aumont for his hôtel in the rue de Jouy, then, in 1782, it was bought by Donjeux for 1000 L. Disapp. after 1793.

48
Work for the Duke of Bavaria

Undated
cf. Souchal, *Les Slodtz,* p. 606. S.'s Invent.a.d. indicates that 1000 L. were due to S. for work comm. by the Comte d'Albert on behalf of the Duke of Bavaria. Not identified.

THEODON, Jean, or Jean-Baptiste (1645–1713)

Born 26 Sept. 1645 at Vendrest (Seine-et-Marne); son of Antoine Th. and Pierrette Buissonnet (Registres paroissiaux de St.-Julien de Vendrest, Arch. Départ. de Seine-et-Marne). From 1674 onwards, Colbert seems to have acted as his protector, enabling him to work at Versailles (no. 1) and, together with B. Massou, at Saint-Eustache (no. 2); Théodon always maintained friendly relations with the Massou family. On 5 Dec. 1676, Colbert sent him, together with Prou, to the Acad. de France in Rome, although he had not taken part in the competition, nor rec. a prize from the Académie in Paris (*Comptes,* I, 925; *Corr. Dir. Acad. Fr. Rome,* I, 69). In April 1678, together with the Pensionnaires du Roi, he took part in a competition at the Acad. de Saint-Luc in Rome; he and Hurtrelle each rec. a gold medal (no. 3). On 10 July, both were admitted to this Acad. and on 18 Dec. both rec. the title of 'Curateurs des Etrangers', which was renewed in January 1681 and '82; in 1688–89, Théodon was Prof. there and, from 1691–9, occasionally acted as judge in sculpture competitions (J.-A. Orbaan, 'Virtuosi al Pantheon', *Repertorium für Kunstwissenschaft,* 1914, XXXVII, p. 48; G.-J. Hoogewerff, *Bescheiden in Italië,* II, 1913, p. 10, 74–5, 90, 107; F. Boyer, 'Les artistes français de l'Acad. romaine de St.-Luc', *BSHAF,* 1950, p. 117). He lived at the Acad. de France in Rome until 1690, with an annual payment of 2000 L.; appreciated at first by the Director, Errard, he was accused by Errard's successor, La Teulière (Director from 1684–99), of being slow, lazy and careless. This became almost an obsession with the Director, who thought Théodon violent, self-willed, boastful, a sensualist keeping dangerous company, sometimes absenting himself without notice for several days, disregarding the hours laid down for returning in the evening and, or so Teulière insisted, even having tried to poison him. Physically he described Théodon as "fat and short". Théodon had obtained a studio outside the Académie. In the influential French circles in Rome, he benefitted from the powerful support of the Cardinal d'Estrées, the Duc de Chaulnes and the Abbé de Gesvres; his protectors supported him not only in Rome, but also after their return to France, while Théodon himself was still in Rome, by creating a favourable impression with the Surintendant. From 1687–90, Léon Potier, Abbé de Gesvres, protonotaire apostolique (who in 1694 became Archbishop of Bourges), had made him his maître d'hôtel, "making use of him as required, as gentilhomme, intendant, écuyer", requesting his company in Naples, covering up his irregularities at the Académie. From 1686

onwards, Louvois, who became uneasy about the small amount of work done by Théodon for the King, demanded his dismissal, of which Th. was notified in October 1690; the payment for his last two years was not made until 1697 (*Comptes,* IV, 143, 204; *Corr. Dir. Acad. Fr. Rome,* I, 113, 169, 174, 266, 374, 456–62; II, 196–200). Finding himself without work, Th. turned to the Duc de Chaulnes, who is said to have commissioned from him two statues (*Corr. Dir. Acad. Fr. Rome,* I, 214–6, 234–7); the Cardinal d'Estrées pleaded without success for Th. to be reinstated into the Acad. and commissioned a portrait-bust of himself (no. 11). Then Théodon caused contradictory rumours to circulate about himself, about an intended voyage to Malta, about his wish to retire to a hermitage in Hungary, even about his marriage. For several years he had been closely connected with the painter Buonaventura Lamberti (L. Pascoli, *Vite de'Pittori, scultori ed architetti moderni,* Rome, 1736, II, p. 333–4) and with the sculptor Lorenzo Ottone, who often helped him with his work for the King and whom he met again, after 1690, on the same Roman work-site (nos. 8–10, 12, 13, 15–19). In 1692, Théodon obtained, with the support of Cardinal d'Estrées, Bernini's old studio behind San Pietro in Vaticano, which Ottone had left vacant (*Corr. Dir. Acad. Fr. Rome,* I, 267–72). On 13 April 1692, he married in Rome Françoise Elisabeth Jourdain (Marriage contract listed in Théodon's Invent. a.d., cf. *infra*). They had five children: Charles-Antoine-Léon, born in 1693; Henri-Jean-Antoine, born in 1694; Suzanne-Livia-Antonia, born and died in 1696; Scolastica, born in 1698; Félix, whose date and place of birth are unknown. In 1693–96, Th. lived in the parish of San Pietro, then from 1698–1700 in Via della Lungara, par. Sa. Dorotea, in the Domus Conservatorii Orphanorum (Archivio del Vicariato di Roma, San Pietro, Lib. bapt., V; Sa. Dorotea, Liber Status animarum. Inform. O. Michel). Later Th., like Ottone, obtained several commissions both from Pope Innocent XII, under the direction of the architect C. Fontana (nos. 15–19), and from the Jesuits, for whom he worked at the same time as P. Legros II (no. 14). In 1698, F.-B. Massou lodged and worked in Th.'s studio while waiting for a vacancy at the Acad. (cf. F.-B. Massou's biogr., p. 88). In the same year Th. bought an antique Bacchus (H: ca. 200), which had just been discovered, in the hope of reselling it to the King; Houasse, successor of La Teulière as Director of the Acad., valued it at 5000 L.; it was encased, but not sent to France until 1715. However, the King did not buy the statue and it was provisionally stored in F.-B. Massou's studio, where it still was in 1728 (*Corr. Dir. Acad. Fr. Rome,* II, 437; III, 49, 290, 301, 309; IV, 300, 418–9; F.-B. Massou's Invent.a.d., p. 92). In Sept. 1700, being without work, Th. was about to accept Hardouin-Mansart's invitation to return to France, with the promise of work and an apartment at the Gobelins (*Corr. Dir. Acad. Fr. Rome,* III, 59–60, 110, 112), when the new Pope, Clement XI, who regarded him as one of the best sculptors in Rome, asked him to stay and put him and Ottone in charge of the programme of 50 statues above the colonnades of the Piazza Retta in front of San Pietro in Vaticano. He also commissioned several works from Th. (nos. 16–19, 21–22; cf. Diario de Valesio, v. 10, fol. 92–3, in Enggass, p. 85). In 1702–4 (at the same time as P. Legros II, no. 21), Th. exec. a large bas-relief for the Church of Monte di Pietà (no. 20). In 1705, in an attack of ill humour (cf. nos. 21, 22), he suddenly returned to France, settled down in the Gobelins and was immediately employed at the Royal worksites. From 1711–12, the Académie appointed him as instructor (*Comptes,* V, 516, 615). He died on 18 Jan. 1713 at the Gobelins and was buried at St.-Hippolyte, leaving two minor sons, Charles-Léon (later clerk at the Diocese of Rome) and Felix (Herluison, p. 425); his Invent.a.d. mentions mainly paintings brought back from Italy and engravings; he had some creditors and many debts (Invent.a.d. 9 Feb. 1713, Min. Centr. Arch. Nat., Et. XCI, 606 in Rambaud, I, p. 308). In the same year, his widow founded the Communauté des Filles de Sainte-Marthe, first at the Grande Rue du Faub. St.-Antoine, then, in 1719, in the rue de La Muette (Piganiol, *Descr.* 1765, p. 118; Rambaud, I, p. 308).

In 1770 Théodon's engraved portrait was in the Coll. Fevret de Fontette. Present whereabouts unknown.

Bibliogr:
Old Sources:
Fontenai, 1776, II, p. 616; Dezallier, *Vie,* II, p. 179–80.

Old descriptions of work by Théodon in Rome:
F. Deseine, *Rome moderne,* 1713; F. Titi, *Nuovo Studio di pittura, scultura ed architettura nelle chiese di Roma,* 1721; Gio. Pietro Chattard, *Nuova Descrizione del Vaticano,* Rome, 1767.

Modern Studies:
A. Bertolotti, *Artisti francesi in Roma,* 1886 p. 173–4; T.-B., XXXII, 1938, p. 596; Rambaud, I, 307–8, 538, 696, 701; II, 529; R. Enggass, *Early eighteenth-century Sculpture in Rome,* 1976, vol. I, Text, p. 63–72, vol. II, Plates, 1–14; A. Braham and H. Hager, *Carlo Fontana: The Drawings at Windsor Castle (Studies in Architecture, vol. XVIII),* 1977; U. Schlegel, *Die italienischen Bildwerke des 17.und 18.Jahrhunderts, Staatliche Museen Berlin,* 1978, p. 77–87.

Main abbreviations used for the Roman Archives:
ARSI: Archivum Romanum Societatis Iesu
FG: Fondo Gesuistico
Arch.Fabbr.: Archive della Fabbrica di S. Pietro
Usc. Monit: Uscita di Monitione, I.P°, Serie Armadi, vol. 390.
Reg. Liste: Registro delle Liste, 1690–1703, I.P°, Serie Armadi, vol. 391.
Decr. e Resol.: Decreta et Resolutiones, Sacra Congregationis Reverenda Fabbrica S. Petri 1642–53, I.P°, Series III.
Liste Mestrue: Liste Mestrue della Reverenda Fabbrica di S. Pietro et Giustificationi della Medeme dell'Anno 1702, 2.P°, Serie 4, vol. 43.
Diario di Valesio: Capitolines Archives, Cred.14.

1
Model for the Escalier des Ambassadeurs, Versailles

1674
Payment 200 L. in 1677 (*Comptes,* I, 964). Le Brun retained this sum and handed it over to Th. on his return from Rome (Invent. of Ch. Le Brun's papers, 2 March 1690, Min. Centr. Arch. Nat., Et.LXV, 126). The joiner Prou and the painter Anguier also worked on this model. Destroyed.

2
Figures for the Pulpit of the Church of Saint-Eustache, Paris

ca. 1676 Wood
Acc. to the *Mém. inéd.* (I. p. 31, 'Vie de Le Brun' by Guillet de Saint-Georges), the pulpit was comm. by Colbert, "Marguillier d'honneur" of the Church and designed by Le Brun (Nivelon, 'Le Brun', p. 248). Th. seems to have carved all the figures on the upper part of the pulpit, i.e.: at the top, Saint Eustace, standing, praying for his two sons Agapius and Theopisco, who had been carried away, one by a lion, the other by a wolf; the abduction of the children was repr. on two consoles, four child angels were sitting on the other consoles. The six figures of Virtues at the lower part of the pulpit were carved by Le Conte (no. 4★). cf. Lemaire, *Paris ancien et nouveau,* 1685, I, p. 524. Engr. by Mariette★ and Le Blond. Destroyed during the Revolution.


5


4

3
Dinocrates and Alexander

1678
Th. took part in a competition at the Acad. St.-Luc in Rome on the subject of Dinocrates, dressed as Hermes, showing to Alexander his plan for Mount Athos; this brought Th. a gold medal and admission to the Académie (cf. biogr.; *Mercure Galant,* April 1678, p. 88–95; *Corr. Dir. Acad. Fr. Rome,* I, 73; VI, 435). Probably destroyed.


Detail 2

4★ **5★**
Winter **Ceres, or Summer**

1678–90 Two terms Marble H: 228
Carved in Rome at the same time as the terms by Lacroix (no. 1) and Laviron (no. 3) and sent to Versailles to complete the series of Poussin's terms at the Northern and Southern Quinconces. *Corr. Dir. Acad. Fr. Rome* (I, 76–8, 84, 87, 91–3, 102, 181; II, 196–200) show that Colbert supervised their execution closely. Th. had taken the drawings with him to Rome. By Feb. 1679, he had completed Winter, but the exec. of Summer was long drawn out and required the assistance of two garzoni for five years; Louvois waited for its completion before he dismissed Th. from the Académie in 1690 (cf. biogr. p. 288). 'Winter' was placed in the Bosquet de la Girandole (later called Quinconces du Midi) and 'Summer' in the Bosquet Dauphin (later called Quinconces du Nord). Descr. and attrib. to Th. in the Etat des Sculptures . . . de Vers., 1694; Mme. Jourdain, 'Remarques hist.', 1695; Piganiol, *Vers.-Marly,* 1701, p. 282–3; 1707 Invent., Arch. Nat., $O^{1}1976^{A}$, p. 426–7, 437–8; Thomassin, *Vers.,* p. 192–3 (engrs.). In the 19th c. the two terms were put together into the Quinconces du Nord. 'Winter' appears as a shivering old man, his head and body wrapped up in a fur-lined cloak which he holds together on his breast; a branch with pine-cones hangs down from below the



7



7

cloak; the bottom of the shaft is decor. with acanthus leaves. 'Summer' is repr. by Ceres, her hair dressed with ears of corn; she wears a cloak which leaves her torso and breasts free; a sheaf of corn decorates the shaft below the drapery.

VERSAILLES, GARDENS

6
Work in the Vault of Gesù

ca. 1682–85 Stucco
Acc. to Titi, 1721, p. 190, the vault of the Church was decor. with very beautiful stuccoes: statues repr. various Virtues on either side of the windows, angels and putti in various places, carved after Baciccia's designs by Leonardo Reti and Antonio Raggi, "with the exception of two, which are by Monsù Gio. Francese" (Théodon). This decor., comm. from Bacciccia on 21 Aug. 1672, was completed in 1685 (cf. P. Pecchiai, *Il Gesù di Roma,* 1952, p. 244–7). No payment for it has been traced and it is not possible to identify Th.'s participation.

ROME, GESU

7
Work in the Church of Santa Maria in Traspontina, Rome

ca. 1686
Church of a Convent of the Carmelites in Via della Conciliazione. In the second chapel on the right, dedicated to San Canuto, Th. carved two angels* and perhaps some capitals (cf. Schlegel, p. 78). Dezallier, *Vie,* p. 179, says that Th. did "an altar for the barefoot Carmelites opposite that of Ste.-Thérèse" (which stands in the fourth chapel to the left), but Fontenai, p. 616 confuses this church with S. Maria della Vittoria, another Church of the Carmelites.

ROME, CHURCH OF SANTA MARIA IN TRASPONTINA

8
Paetus and Arria

1686–90 Group Marble H: 265
Exec. at the Acad. de France in Rome. Th. modelled three figures in clay and Lorenzo Ottone helped him to make from them the wax model; then Th. did the full-size plaster model, assisted by the sculptor Le Tillier and, for the armature, by L. Ottone. In 1690, he began to rough-hew the marble, but progressed so slowly that in April of that year La Teulière decided to hand over the work to another sculptor; in 1691, it was entrusted to Lepautre, who not only had to hew the marble but also to rework various parts of the model. cf. *Corr. Dir. Acad. Fr. Rome,* I, 181, 191–2, 199, 233, 269, 374; II, 111 and Lepautre no. 5*.

PARIS, TUILERIES GARDENS

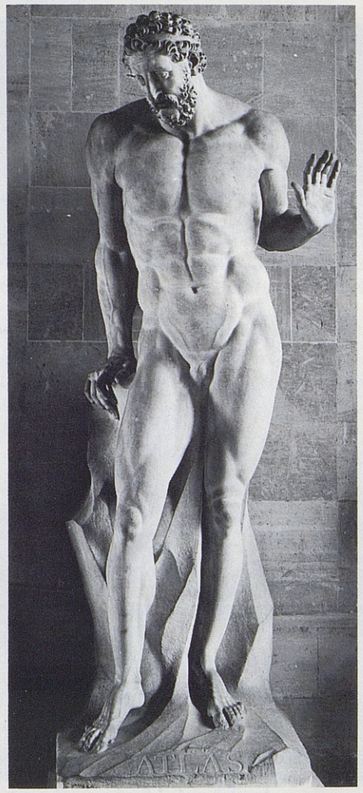
9* 10*
Atlas Phaetusa

ca. 1688–92 Two statues Marble
H: 280 (Atlas); 285 (Phaetusa)
Th. began to carve these statues after his own models when he was pensionnaire of the Académie in Rome; he did not complete them until after his dismissal. La Teulière, the Director, complained several times about the high cost of their execution, caused by Th.'s dilatoriness and the expensive assistance of several garzoni for details like the ivy and the swan accompanying Phaetusa, also about the sculptor's lack of skill, which made it necessary to let Le Tillier rework the figure of Atlas, already almost completed, because one of the arms was too short. L. Ottone also corrected faults in the work. In July 1699, the two statues were in packing cases at the Académie in Rome, but did not arrive in France, at Marly, until 1715 (*Corr. Dir. Acad. Fr. Rome,* I, 191–2, 196–7, 233–7, 245–7, 269, 352, 456–62; IV, 418–9; VI, 441). They were deposited in the

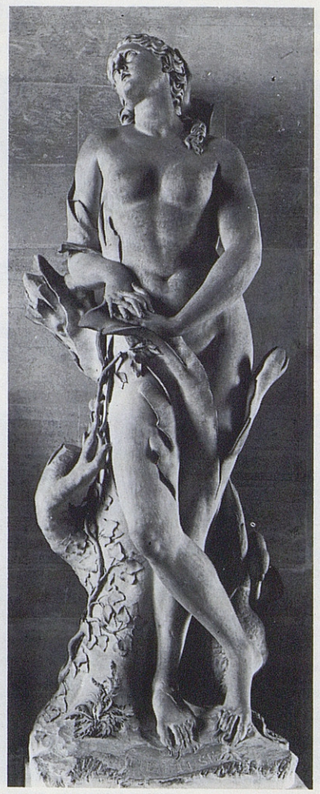
Magasin des Antiques at the Louvre (Invent. 21 Aug. 1754, Arch. Nat., $O^{1}1965^{8}$, fol. 148). On 22 Dec. 1770, the King offered them to Marigny to embellish the gardens of the Château de Ménars (Arch. Nat., $O^{1}2084$); in 1801, Pajou took them over for the Tuileries gardens in Paris (*NAAF,* 1874–5, p. 336, 370; *AAF,* 1910, p. 398; Plantet, *Coll. des statues du marquis de Marigny,* 1885). In 1885, they were in the Louvre Museum; they are now in the store at the Orangerie, Versailles (Inv. MV 6220–1).

The theme of these statues is taken from Ovid's Metamorphoses: the giant Atlas wanted to drive Perseus out of his palace; Perseus, in order to defend himself, confronted Atlas with the head of Medusa and at once the giant was changed into a mountain. Th. shows him entirely nude, recoiling at the sight of the Medusa's head; his left leg is already encased in the rock. Phaetusa is one of the Heliades, the sisters of Phaeton, who, after his death, were transformed into poplar trees; one can see the bark of the tree enveloping the body of Phaetusa, who, leaning on an ivy-covered tree-trunk, entwines her fingers and casts a despairing glance towards the sky; she is accompanied by a swan.

VERSAILLES, ORANGERIE



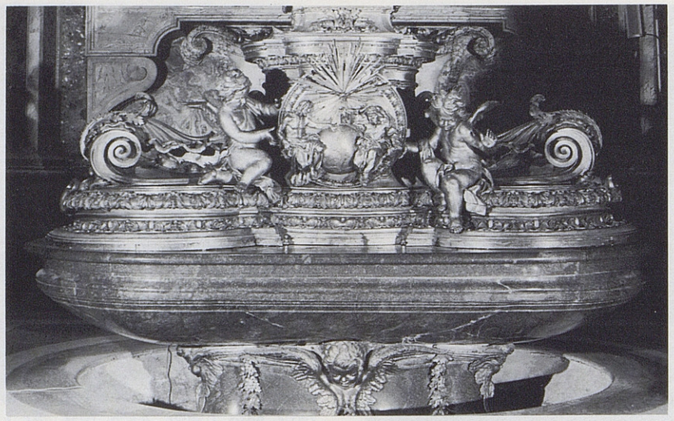
9



10

11
Cardinal d'Estrées (1628–1714)

1691–92 Bust Marble
Exec. after the dismissal of Th. from the Académie in Rome, cf. biogr. p. 288. César d'Estrées, Cardinal from 1672 and representative of the French King's interests in Rome, had been recalled from Paris in February 1691 on the death of Pope Alexander VIII, to take part in the conclave which, in July 1691, was to elect Innocent XII; at the request of the King the Cardinal remained in Rome until 1693. During this period, he comm. his own portrait from his protégé, a work which was little appreciated in Roman circles (*Corr. Dir. Acad. Fr. Rome,* I, 444, 451–2, 454, 456; II, 68). It is not known what has become of this bust, which did not appear in the Invent.a.d. of Cardinal d'Estrées (drawn up on 18 Dec. 1714, Min. Centr. Arch. Nat., Et. LXXXVIII, 433) nor in that of his nephew, the Maréchal Victor-Marie d'Estrées, to whom the Cardinal had bequeathed a great part of his possessions for lifetime (Testament of Cardinal d'Estrées, Arch. Seine, $DC^{6}213$ fol. 14–16; Invent.a.d. of Maréchal d'Estrées 13 Jan. 1738, Et. LXXXVIII, 558). Not ident. or disapp.

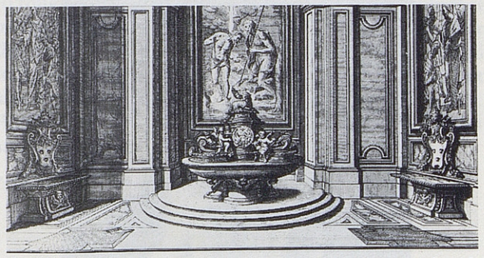


12b, c

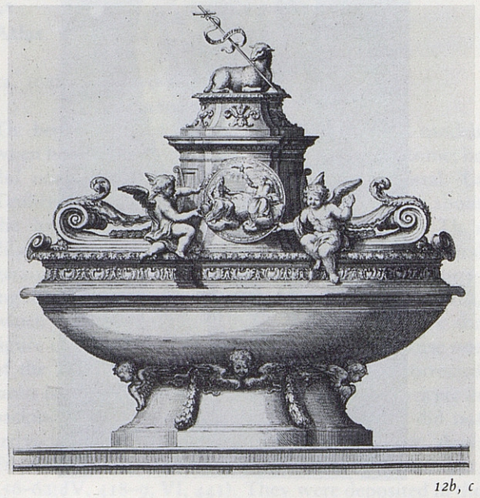
12
Models for the Chapel of the Baptisterium, San Pietro in Vaticano

1692–97
cf. *Corr. Dir. Acad. Fr. Rome,* I, 269, 325, 335, 435, 438, 451; II, 68, 111; details, documents and bibliogr. in A. Braham & H. Hager, *Carlo Fontana: The Drawings at Windsor Castle, op. cit.,* p. 39–51. The change of the decor. in this chapel, decided but never acted upon by Pope Alexander VIII (1689–91), was taken up and carried out by his successor Innocent XII.

a. *Model of Faith*
1692–93 Statue Stucco H: over life-size
In a competition which took place on 25 March 1692, Carlo Fontana's project was accepted, though modified several times. A full-size model was made from the final drawing. The sculptor Domenico Guidi modelled the principal group of the Baptism of Christ; L. Ottone, Théodon, M. Maglia (or Maille) and G. Lucenti respectively were comm. to do the four allegorical figures of theological Virtues: Religion, Faith, Innocence and Chastity or Purity, seated on a stepped pedestal; however, Lucenti fell ill and his figure was entrusted to Théodon and M. Maille. The exec. of the models and the payments began in July 1692; the materials were delivered on 16 Sept. to the sculptors, who rec. payments on account on 26 Sept. 1692 and 2 March '93; the final payment was made on 10 March 1700 (Arch. Fabbr., Usc. Monit., no. 765; Reg. Liste, fol. 202–3; Decret. et Resol., vol. 167, fol. 123, 126, 198, 206). The Pope inspected the full-size models on 14 June 1693, but decided that the exec. would be too costly and ordered their destruction; the order was not carried out and in the 18th c. the models were used for some time to decor. the rooms in the Museum of Clement XI, near the Belvedere (cf. Chattard, 1767, III, p. 157–8, who erroneously attrib. Faith to Ottone and Purity to Théodon). The figures which, in 1847, were still in a hall near the Cortile della Pigna (cf. G. Moroni, *Dizionario di Erudizione Storico-Ecclesiastica,* Venice, XLVII, 1847, p. 110), have since disappeared.



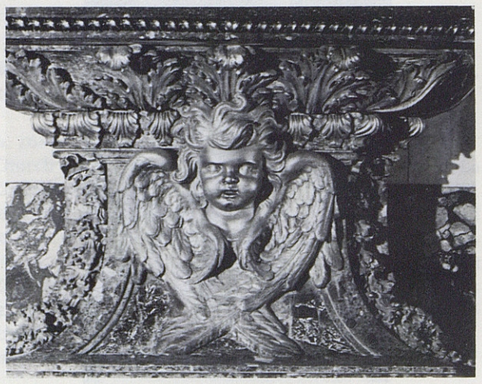
Detail *12b, c, d*



12b, c



Detail *12c*



Detail *12d*

b.* Heads of Cherubim and garlands
1695–96 Bronze
A porphyry basin covering the sepulchral urn of the Emperor Otto II was discovered at this time and, on 27 June 1693, the Pope comm. Fontana to make use of it for a new project, which was to include four great metal statues comm. from "Nordish artists" (probably the four child angels by Théodon and Maille, cf. *infra,* c.). The engr.* by Specchi after Fontana in C. Fontana, *Descr. della Nobil. Cappella del Fonte Batismale,* 1697, shows the appearance of this chapel. The engr.* by G. Frezza in Ph. Bonnani, *Templi Vaticani Historia,* Roma, 1696, pl. 43, shows the Font and its decor. On 16 June 1695, the materials for the cherubim heads, which were to decor. the pedestal supporting the porphyry basin, were delivered to Théodon. In March '96, Th., Maille and Ottone rec. 30 scudi each for work done on the pedestal, i.e. on the cherubim heads and garlands, cast in bronze by Giardini (Arch. Fabbr., Usc. Monit., no. 1085; Reg. Liste fol. 98).

c.* Four child angels carrying tondi
1696 Bronze
To decor. the lid of the container. A payment of 180 scudi was made on 6 June 1696 to each of the sculptors who shared this work, Ottone, Maille and Théodon (Arch. Fabbr., Reg. Liste, fol. 106). Two child angels in front hold a tondo repr. in half-relief the Holy Trinity with God the Father as Creator and Jesus Christ, seated on either side of a terrestrial globe surmounted by the Dove of the Holy Spirit in a radiant glory. Behind, leaning against the wall, two similar child angels hold a medallion inscribed with the name of Pope Innocent XII. The lid with its decor. was cast in bronze as a single piece by Giardini and gilded and fired.



13

d.* Heads of Cherubim and garlands
1698 Bronze
For the decor. of the pedestals of two side altars in the chapel. Payment 25 scudi to Théodon on 19 Nov. 1698, cf. Enggass, p. 68 (Arch. Fabbr., Reg. Liste, fol. 157, 169). This decor., cast in bronze, probably by Giardini, is still extant.

ROME, SAN PIETRO IN VATICANO (b, c and d).

13*
Christ in Benediction

1694 Bas-relief Marble 65×65
cf. *Corr. Dir. Acad. Fr. Rome,* II, 61, 66–8, 72–3, 111; U. Schlegel (cf. bibligr.), 1978, p. 16, 78–9; also "Ein Auftrag, ein Entwurf und drei Ausführungen von M. Maglia, L. Ottoni and J.-B. Théodon" in *Antologia di Belli Arti,* 1978, nos. 7–8, p. 276–9. Pope Innocent XII comm. from Théodon, M. Maille and L. Ottone five medallions repr. Christ in Benediction, to be placed on buildings for the poor. The three sculptors together produced a single model, which was inspired by Bernini's Salvator Mundi (today in Berlin, Staatliche Museen, Inv. no. 3/71). Only three rectangular bas-reliefs were carved; they were exec. by the sculptors' assistants. Théodon's version was intended to embellish the portal of a hospital in the Via del Corso; it was rough-hewed in Aug.–Sept. 1694 by Le Lorrain (no. 3); it was then moved from this hospital to the south-east elevation of the Palazzo Montecitorio (and there identified by U. Schlegel).

ROME, PALAZZO MONTECITORIO

14*
Faith crushing Idolatry



Detail 14

1695–99 Group Marble H: ca. 280
cf. *Corr. Dir. Acad. Fr. Rome,* II, p. 173–4; Chronology of works and documents in P. Pecchiai, *Il Gesù di Roma,* 1952, p. 155, 185; B. Kerber, *Andrea Pozzo,* 1971, p. 150–1, 173–4; Enggass, p. 67–8. In May 1695, three designs for the new Chapel of San Ignazio, submitted for a competition, were examined by Théodon, Antonio de Rossi and B. Lamberti, who gave preference to A. Pozzo's design, adding some suggestions (cf. Diario de Fr. Bonacina, ARSI, Rome, 140). Two marble groups were to be placed on either side of the altar; P. Legros II (no. 4) carved the one on the right repr. Religion triumphant over Heresy. In Nov. 1695, Th. proposed two models for the group on the left. The second one was accepted with some modifications; the contract was signed on 14 Nov. 1695. On 8 Jan. 1696, Th. supplied the measurements for the marble; receipt was confirmed on 5 Dec. 1696 and 2 Feb. 1697; on 18 May 1699, Th. rec. a final payment of 1700 scudi; on 31 July 1699, the group was handed over for polishing. A price of 150 scudi had been promised to the artist of the better of the two groups, but the two sculptors decided to forego this and offered 50 scudi towards the decor. of the church (ARSI, Rome, 141, fol. 123, 34–5, 30–1; ARSI FG, vol. 2056, pp. 443, 450, 460; vol. 1227, fasc. I). In essential details the group accords with Mariotti's engr.* (cf. P. Legros II no. 4–7*). It consists of four figures: Faith, standing, wrapped in a full cloak, holds a chalice in her right hand; she treads underfoot a serpent with dragon wings whose head rests on a book with the inscription on the spine: CAMES, FOTOQVES, AMIDA, ET XACA (the names of the Shintoist and Buddhist religions encountered by the Jesuits in the Orient, cf. P. d'Elia, 'Cames, Fotoquès, Amida et Xaca. Kurze Bemerkung zu einer römischen Barock-Inschrift', *Römische Quartalschrift für christliche Altertumskunde und Kirchengeschichte,* 56, 1961, p. 78–80). To the left of Faith flies a child angel, brandishing a thunderbolt; at her feet a barbarian king kneels before the chalice in a gesture of submission and adoration, in defiance of Idolatry, an emaciated woman with upturned eyes and shrivelled breasts, lying on her back, who holds on to the arm of the king, trying to drag him away with her.

ROME, GESU



14

c. The renunciation of Queen Christina
The episode repr. on the front of the sarcophagus is the solemn renunciation by Queen Christina of Protestantism and of the Swedish throne, in Innsbruck Cathedral in 1655. Two models by Théodon for the marble bas-relief have been discovered by Dr. Hager and published by R. Enggass, 'Un problème du baroque romain tardif. Projets de sculptures par des artistes non sculpteurs', *Revue de l'Art,* 1976, p. 26:
I.* First plaster model. This corresponds almost exactly to the Fontana drawing no. 9890* in Windsor Castle (on the same leaf are sketches for the two bas-reliefs at the ends of the sarcophagus, cf. d. and e.).
II.* Second plaster model. The main difference from the drawing is a modification in the bishop's mitre which, as in the marble, has been reduced to a simple biretta.

The two plaster models c.I and II are in the Archivio della Fabbrica, in San Pietro in Vaticano.

15*
Work on the Tomb of Queen Christina of Sweden



15

1697–98
Old descriptions, especially in Titi, 1721, p. 24, Deseine, IV, p. 1033–34 and Chattard, I, p. 42; recent studies and docs. in E. Coudenhove-Erthal, *Carlo Fontana und die Architektur des römischen Spätbarocks,* Vienna, 1930, p. 106–7; A. Braham & H. Hager, 'The tomb of Christina', *Queen Christina of Sweden: Documents and Studies,* 1966, p. 48–58 and *Carlo Fontana: The Drawings at Windsor Castle, op.cit.,* p. 56–60; Enggass, p. 68–9.

The tomb was to be erected in honour of Queen Christina, who had died in Rome in 1689. It was commissioned in November 1696 by Pope Innocent XII from the architect C. Fontana, at the request of the Conte di Vasno. The chosen place was in front of the first pillar on the left side of the nave. In Windsor Castle are 17 Fontana drawings for this tomb, which was exec. by Théodon, L. Ottone (the two child angels in marble) and the founder G. Giardini. In July 1697, Th. rec. from the Fabbrica di San Pietro the material for models of the bas-reliefs on the sarcophagus and for the medallion; on 20 Jan. 1698, he was paid for the "modello della medaglia" and the "modello della morte" (i.e. the death's head) and for the marble for the two bas-reliefs at the ends of the sarcophagus (Arch. Fabbr. Reg. Liste, fol. 163). On 15 Sept. 1702, Th. asked for 1350 scudi, which were reduced to 750 (Arch. Fabbr., Liste Mestrue, fol. 178). The monument was unveiled on 28 June 1702. Th.'s work consists of:

a.* Model for the medallion with the portrait of Queen Christina
Several designs by Fontana (Windsor Castle, 9889, 9893–9902 and especially 9892). The medallion was cast in bronze by Giovanni Giardini in Nov. 1700.

b.* Model for the death's head supporting the inscription
Crowned and inclined, on birds' wings in a fluctuating movement. There are some differences from Fontana's drawings (quoted above). Cast by Giardini.



15a-b



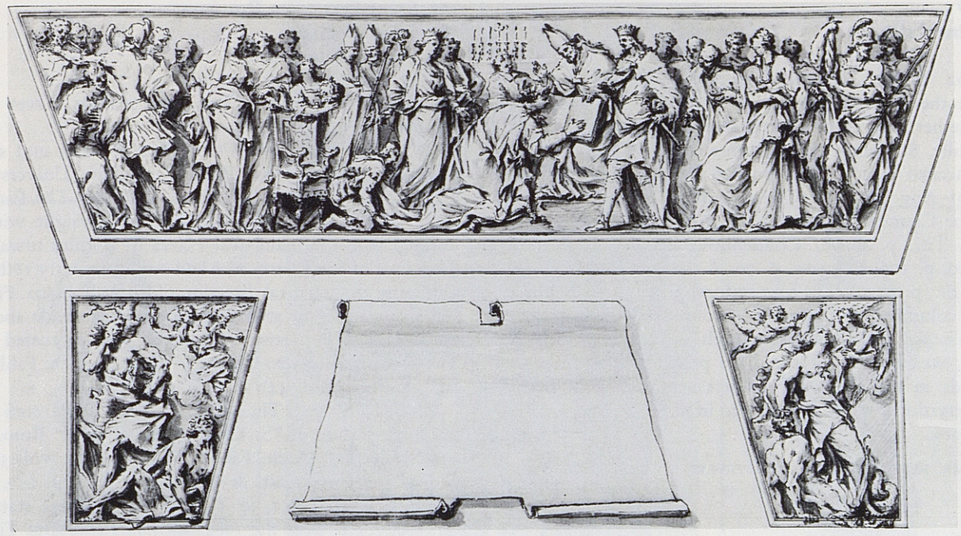
15e



15d



15c III



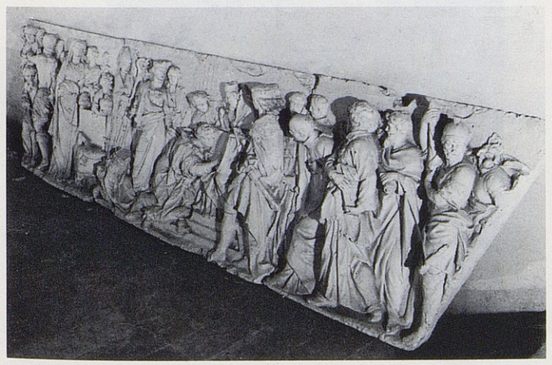
15c, d, e

III.★ Bas-relief Marble
By Théodon. Corresponding to the second plaster model.

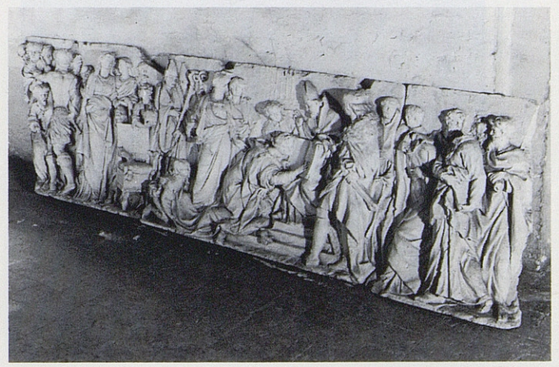
d. *The Disdain of Grandeur* Model Plaster
On the right side of the sarcophagus. Only the model (not extant) was by Théodon, the rather heavy-handed execution in marble★ was by the Florentine sculptor Lorenzo Merlini (cf. Merlini's autobiography in K. Lankheit, *Florentinische Barockplastik,* 1962). It follows Fontana's drawing no. 9890★ in Windsor Castle. Whereabouts of the model unknown.

e. *Faith pursuing Heresy* Model Plaster
For the left side of the sarcophagus. Exec.★ by Merlini after Théodon's disappeared model (cf. *supra*). It follows Fontana's drawing no. 9890★ at Windsor Castle, An angel brandishing a chalice pursues an old man who crushes underfoot another person lying on the ground. Whereabouts of the model unknown.

ROME, SAN PIETRO IN VATICANO (a, b, c)



15c I



15c II

16*
Saint Callistus

1702 Statue Travertine marble Over life-size
On the exterior portico of S. Maria in Trastevere, together with three other statues: St. Cornelius by M. Maille, St. Julius by L. Ottone and St. Callipodius by Vincenzo Felice. The portico was built from June 1701–Aug. 1702 by Carlo Fontana, at the request of Pope Clement XI; it was the Pope's first commission (cf. Titi, p. 48; E. Coudenhove-Erthal, *C. Fontana,* 1930, p. 106; Enggass, p. 70; A. Braham & H. Hager, *op. cit.,* p. 77–9). The four statues, placed directly above the columns, repr. pontiffs honoured in this church. St. Callistus, founder of the church, is the third from the left; wearing his tiara and his pontifical vestments he holds in the crook of his left arm the palm of his martyrdom, which he suffered in 223, also a sword and a book.

ROME, SANTA MARIA IN TRASTEVERE



16

17* Saint Francesca Romana
18* Saint Cecilia
19* Saint Crescentino

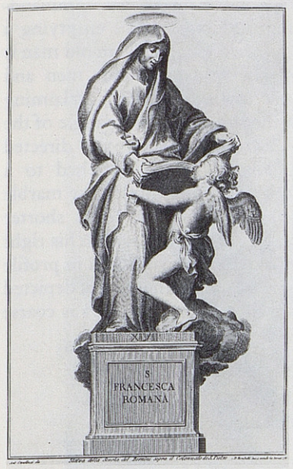
1702–03 Three statues Travertine marble Over life-size
cf. Andreas Haus, 'Der Petersplatz in Rom und sein Statuenschmuck', Diss. Philos. Fakultät, Universität Freiburg i.Br, 1970, p. 29–30, 113–5, 168. The Piazza Retta of San Pietro, framed by two straight wings leading from the main oval Piazza of Bernini towards the façade of San Pietro, was laid out in the early 18th c. under the architectural direction of Carlo Fontana. Fifty statues by different artists stood on a balustrade above the wings. The artistic direction was entrusted to Théodon and Lorenzo Ottone in 1702–3 (Arch. Fabbr., 2.P°, Series 4, vol. 44).

On 29 Dec. 1703, Th. rec. a payment of 260 scudi for the three statues of "S. Crescentino, S^{a} Fran^{a} Romana and S^{a} Cecilia" (Arch. Fabbr., Ser. Armadi, vol. 597, Giornale dal 1697 att. li 8 ottobre 1707, p. 250, in Enggass, p. 70). Acc. to Titi, p. 28, the three statues carved by Th. were the 39th, 40th and 41st. But Titi's identifications are partly erroneous.

With the help of engrs.* by Pietro Bombelli showing three statues in the Piazza Retta, among them St. Cecilia and St. Francesca Romana, it was easy to identify these two statues. St. Cecilia rests her left hand on a bundle of organ pipes; St. Francesca Romana, draped in an ample cloak, reads a book held open by an angel kneeling in front of her. The two statues stand side by side, on the right wing of the Colonnade, looking at the façade of San Pietro; they are the second and third statues of that wing, starting from the curved portico.

Théodon's statue of St. Crescentino, (not engr. by Bombelli), has been identified by A. Haus (p. 29–30) as the fourth statue on the left wing, starting from the curved portico: a certain "Frater Candidus" (a learned man who established a list of these statues publ. by Ch. Solveigs, *A l'ombre de la coupole de St. Pierre,* 1918) had identified in this position a statue of Sa. Crescentia, certainly a slip of the pen as the statue represents a man in armour, and there is no statue of Sa. Crescentia in the Piazza. St. Crescentino is repr. as a young warrior, treading a crocodile underfoot.

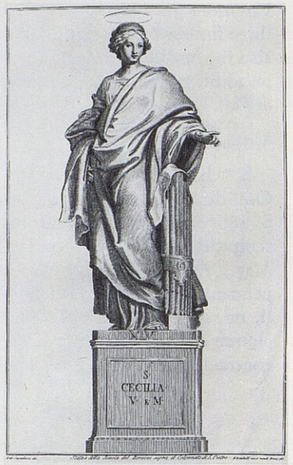
ROME, PIAZZA DI SAN PIETRO IN VATICANO



17



19



18



17



18

20
Joseph distributing Corn to the Egyptians

1702–05
For the Chapel in the Church of Monte di Pietà.
a.* Bas-relief Plaster 120×77
The plaster corresponds to the marble, with some variations. Broken: Joseph's right hand, the heads of three figures on the right (two women and an old man), also the head of a man on the left and of a baby holding on to his back. cf. A. Santangelo, *Catalogo delle Sculture di Pal. Venezia,* 1954, p. 77–8.

ROME, PALAZZO VENEZIA

b.* Bas-relief Marble
Old descriptions in Titi, 1721, p. 116; Deseine, II, p. 480. Docs. in M. Conforti, 'Legros and the role of sculptors as designers in late Baroque Rome', *Burl. Mag.,* Aug. 1977, p. 558. For this bas-relief and its pendant, Tobias and Gabellus by Legros, cf. P. Legros II, no. 21b*. Théodon and Legros were chosen by the church council of Monte di Pietà on 20 March 1702; the contract was signed on 4 July 1702, amounting to 1000 scudi (Arch. Cassa Risparmio, Rome; Libro di Decreti, 1700–04, vol. 56, fol. 68–69; vol. 368, Conti di Artisti, 1703–12, no. 1; Diario di Valesio, vol. 15, fol. 64 v°). The bas-reliefs, placed above the left and right side doors of the chapel, were unveiled on 2 June 1705. Théodon's relief illustr. an episode taken from the Book of Genesis: Joseph distributing corn to the Egyptians. Seated under a palm-tree, covered by a great drapery, Joseph points his index finger in a commanding gesture; in the foreground two men, emptying a sack of corn into a bin; two women kneel, an old man is watching the scene; in the middleground, men and women raise their arms towards Joseph, acclaiming him; in the background the sun, with the triangle of the Trinity, shoots forth its rays, which are directed towards Joseph by a convex mirror attached to a pyramid. Compared with the plaster model, the marble shows some variants: the centre figure has a shorter beard; a child (not in the plaster) nestles against his right side; on the left side a woman's face is shown in profile (in the plaster in threequarter view); the corn is depicted as a flow of fine grain (in the plaster it appears as coarse flakes).

ROME, CHAPEL OF MONTE DI PIETA



20b



20a



21a



22

21 **Saint Peter**
22 **Saint Paul**

1703–05
About the twelve statues of apostles in the Lateran, cf. F. Den Broeder, 'The Lateran Apostles', *Apollo,* 1967, p. 360–5 and R. Enggass, 'Un problème du Baroque romain tardif', *Revue de l'Art,* 1976, p. 25. For Théodon, cf. Enggass (*op. cit.* in bibliogr.) p. 70–71 and U. Schlegel, p. 80–87. It was Cardinal Benedetto Pamphili who decided that twelve statues were to be carved for the niches constructed by Borromini in the piers of the nave, but left empty. Carlo Fontana was consulted about their size, Carlo Maratta supplied the drawings. Each of the statues was to be carved by a different sculptor and 5000 scudi each were to be offered by a patron. Théodon was the first to receive a definite commission from Pope Clement XI, for St. Peter, the most important apostle in the series, but he also solicited the commission for St. Paul. The date of the commission for St. Peter is 20 Oct. 1703; Théodon undertook to supply a small model, a full-size model to be tried out in the niche, and the marble statue, which he was required to finish within two years (R. Chirografi, 1699–1724, fol. 72–73, in Bertolotti, *Artisti francesi,* p. 173–4). Théodon and Legros submitted numerous drawings and terracotta models, of which little is known, except that, in May 1703, a model for the statue of St. Peter had been tried out in the niche after a design by Maratta, but was judged to be "piccola e seca".



21b



23



23

Théodon and Legros refused to follow Maratta's design and insisted that they would only work from their own models (Diario de Valesio, 17 May 1703, vol. 13, fol. 93 v° in Enggass, p. 71). U. Schlegel suggests that the two almost finished terracotta statuettes in the Berlin Museum are in fact models submitted by Théodon, but that neither was finally accepted.

Th. began to rough hew the marble for St. Peter, but in Spring 1705 he suddenly abandoned his work, convinced that all previous promises had "gone up in smoke" since his hopes of carving several statues had been disappointed (the Pope never commissioned the St. Paul from him), and because he was not prepared to follow Maratta's directions (Diario de Valesio, vol. XV, fol. 80). The statue of St. Peter was taken up by Monnot from 1708–13; all that can be said is that neither the model of St. Peter in Berlin (cf. *infra*) nor Monnot's statue follow Maratta's design (Düsseldorf, Kunstmuseum, inv. Fp 1283, illustr. in Enggass, *Revue de l'Art,* fig. 4). Monnot also carved, from 1705–08, the statue of St. Paul, but it is not known whether he followed Maratta's design.

21 Saint Peter

a.* Statuette Lightly baked terracotta H: 56.7
Acquired in 1972; inv. no. M 264; Provenance Zürich; Pendant to no. 22. Attrib. to Théodon by Schlegel (p. 80–85), for stylistic reasons. The apostle, his right foot resting on a block of stone, is looking down, holding in his right hand a bunch of keys, in his left a closed book.

BERLIN, STAATLICHE MUSEEN, SKULPTURENGALERIE

b.* Statue Marble H: ca. 450
Rough-hewn by Théodon in 1705. Taken up and completed by Monnot, cf. *supra.*

ROME, SAN GIOVANNI IN LATERANO

22*
Saint Paul

Statuette Lightly baked terracotta H: 55
Acquired in 1972; Inv. no. M 265; Provenance Zürich; Pendant to no. 21a. Attrib. to Théodon by Schlegel, p. 86–87, for stylistic reasons. The apostle, the main weight of his body resting on his left leg, looks down at the wide open book, which he holds in the crook of his left arm; in his left hand he grips the pommel of his sword (broken); his right hand and wrist have been reworked.

BERLIN, STAATLICHE MUSEEN, SKULPTURENGALERIE

23
Saint Jerome, for the Dôme des Invalides

1705 Statue Plaster H: 285
For a niche in the Chapel of St.-Jérôme; the two other niches in the Chapel contain St. Paula by Granier (no. 36) and St. Eustacia by Dedieu (no. 41). Payment 700 L. (*Comptes,* IV, 1176; V, 348). Félibien des Avaux, *Invalides,* p. 315; Granet, p. 112; Pérau, p. 78. Engr.* by Cochin in Pérau, pl. 103; drawing* in the Coll. De Cotte, Bibl. Nat. Est., Hc 14, 2. Replaced in 1745 by a marble statue of St. Jerome by L.-S. Adam (today in St.-Roch). cf. Dreyfus, 'Les stats. du Dôme des Inval. au XVIIIème s.', *BSHAF,* 1908; Boinet, *Eglises,* III, p. 149. St. Jerome was repr. semi-nude, a quill in his right hand, contemplating a skull he held in his left. Destroyed.

24*
Saint James the Less

25*
Saint Andrew

1707 Two statues Tonnerre stone H: 275
On the cornice of the exterior balustrade of the chapel, on the south side. Val. and payment 2000 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 124, 317, 526). St. James is repr. with a book in one hand, supporting himself with the other hand on a stick, because he had become lame. St. Andrew, half-nude, holds the cross of his martyrdom, contemplating it with tenderness. Th. kept the plaster models of these two statues in his studio (Invent.a.d., cf. *biogr.* p. 288).

VERSAILLES PALACE, CHAPEL

26*
The Martyrdom of Saint Victor

1707 Group Stucco H: ca. 300
Placed in a niche behind the High Altar of the Church of le Plessis-Placy. Comm. by the curé of the Church, Jean-Baptiste Guyard (cf. *Mémoires et Journal sur la vie et les ouvrages de Bossuet de l'abbé Ledieu, III, Journal,* publ. by Abbé Guettée, Paris, 1857, p. 131–2). The group is attrib. to Th., "sculpteur du pays", acc. to an old local tradition, in which one can believe (cf. L. Michelin,



26

Essais hist., stat., chron., litt. et adm. sur le départ. de Seine-et-Marne, arr-t.de Meaux, Melun, 1829–41, p. 969; L. Benoist et J.-B. Sarazin, *Notice hist. et stat. sur le Plessis-Placy,* Meaux, 1888, p. 29). Le Plessis-Placy is situated 10 km. from Vendrest, the village from which Th. came and where many members of his family still lived; in addition, there is listed in Th.'s Invent.a.d. a debt of 100 L. to the Curé of le Plessis-Placy for corn supplied to Th.; finally, the style of this work agrees with that of Th. In this group of five people one sees St. Victor, half turned, his limbs distorted by the tension of the ropes which bind him. He is speaking to Christ, who appears before him, holding his Cross; in the clouds, an angel holding up a chalice points towards the sky, another holds the palm of the martyrs, a child angel brings a laurel-crown. Some damage to the right arm of the child angel, to the left hand of St. Victor and to a sheaf of corn at the feet of the Saint.

LE PLESSIS-PLACY (Seine-et-Marne), PARISH CHURCH



24



25

27
Three Statues for Meudon

1710 Tonnerre stone H: ca. 260
Payment 3000 L. in 1710 and 1711. One of the statues repr. Vigilance (*Comptes,* V, 432, 511). All three were probably in the Château Neuf, perhaps in the Salon, together with two statues by Flamen (nos. 59, 60), which repr. Silence and Eloquence. Not ident. or disapp.

28
Atalanta, or Companion of Diana

1710–13 Statue Marble
On 1 Aug. 1710, Th. and nine other sculptors each rec. 200 L. on account for a Companion of Diana (*Comptes,* V, 432). Th. died in 1713, having exec. only one-third of his statue, which his widow entrusted to F.-B. Massou for completion. For details and illustr. see F.-B. Massou no. 9★. Not ident. or disapp.



29

29★
Apollo and Daphne

Undated Group Marble H: 100
Signed
Reduced copy after Bernini's group in the Coll. Borghese, probably exec. during Th.'s stay in Rome, perhaps at the same time as Atlas and Phaetusa (nos. 9, 10). Yvon Sale, Paris, 30 May 1892, no. 189 (illustr.), sold for 2520 fr. It is not known what has since become of it.



Portrait by Largillierre

THIERRY, Jean (1669–1739)

Born at Lyons on 4 June 1669; son of Jean Thierry (1609–79), sculptor at Lyons, and of Anne Muguet. He seems to have been interested in sculpture from the age of seven (Dezallier, *Vie,* p. 242). Having moved to Paris as a young man, he is said to have received help from his compatriots Coyzevox and N. Coustou (Fontenai, p. 624). In 1699, he lived at the Vieux Louvre; in that year he was employed at Marly for various tasks, carried out at the same time as some actual commissions for sculpture: in 1699, together with P. Varin, J. Desjardins, Langlois and Robert, he made plaster casts after the models for the marble groups, to be placed, for approval, at the Abreuvoir, the Nappes and the Grande Pièce (cf. Coyzevox nos. 77–8, A. Flamen no. 51, Poirier no. 7); payment for the casts 5600 L. (specification and contract dd. 31 Aug. 1699, Min. Centr. Arch. Nat., Et. XX, 395; Arch. Nat., $O^1 1465^{344}$; *Comptes,* IV, 517, 654, 964); from 1700–15, he was charged with the restoration of stone and lead ornaments on the attics of the Château and its dependencies (*Comptes,* IV, 651, 767, 882, 1101, 1213; V, 72, 157, 169, 265, 365, 452, 547, 631, 719, 812, 900; Arch. Nat., $O^1 1465^{385}$); in 1706 he restored the rockwork of the Bassin des Nappes (*Comptes,* V, 72). From 1707–10, he was employed at Versailles Chapel; in 1712, on the decor. of the choir of

Notre-Dame. On 28 Sept. 1714, he presented himself to the Acad. with some models; he was agréé and the Director, Coypel, gave him a subject for his reception piece. Because of delay in the execution, the time limit was prolonged three times; on 31 Dec. 1717, he was made Academician, cf. no. 21 (*P-V,* IV, 190, 222, 239, 251, 257; his certificate of reception was publ. in *NAAF,* 1872, p. 312–3). Having been invited by Philip V of Spain to come and work with Frémin at the royal palace of La Granja in San Ildefonso, near Segovia (cf. Frémin's biogr., vol. I, p. 302), Thierry rec., on 14 Jan. 1721, permission to depart for Spain with Frémin (Arch. Nat., $O^1 1087$, p. 169, 220, in *NAAF,* 1878, p. 20); on 3 May 1721, he took leave of the Académie (*P-V,* IV, 314) and departed with Frémin on 13 May (*Mercure,* May 1721, p. 141). He remained in Spain until 1728 carving in the gardens of La Granja under Frémin's direction, a great number of statues, vases and bassins. In 1728, perhaps for health reasons, he returned to France with permission of the King of Spain, who, as a sign of satisfaction, paid Th. 6000 L. for his journey and a life annuity of 2000 L. On 30 Oct. 1728, he was made Asst. Prof. of the Acad.; on 10 Jan. 1733 he offered 2000 L. to the Acad. (*P-V,* V, 49, 113). For part of the year 1734, he stayed in Lyons. In the same year, Thomassin engr. two fountains, which Th. had carved at La Granja, also Th.'s portrait, after a painting by Largillierre; Th. offered copies of the engrs. to the Acad. (*P-V,* V, 141, 144, 146, 157). After his return from Spain, Th., apart from teaching at the Académie, seems to have given up all activity as a sculptor. On 2 June 1736, he asked leave of the Acad. to retire to Lyons, where he died, unmarried, on 20 Dec. 1739. He was buried on 28 Dec. in the Church of St.-Martin d'Ainay, leaving as his heirs two nephews and a friend (*NAAF,* 1887, III, p. 300).

Th.'s portrait was painted by Largillierre after his return from Spain, posing before a statue of Europe as Bellona (no. 58); it is now in the Museum at Lyons; another copy is in Versailles Museum★ (MV 4423). Thomassin made an engr. after this painting, the preparatory drawing is in the collection of drawings in the Ecole des Beaux-Arts, no. 1157; there is also an engr. by Miciol.

Bibliogr:
Fontenai, I, p. 624–5; Dezallier, *Vie,* p. 242; L. Dussieux, *Les artistes français à l'étranger,* 1852, p. 105, 369, 372; Jal, p. 1183; Herluison, p. 246; N. Rondot, *Les sculpteurs de Lyon,* 1884, p. 42–3, 56; M. Audin & E. Vial, *Dict. des artistes et ouvriers d'art de la France Lyonnais,* II, 1919, p. 256–7; *NAAF,* 1878, p. 20; 1887, p. 300, 305.

1
Decoration for the Pièce des Vents, Marly

1703 Gilded lead
a. *Two young tritons carrying shells* H: 200
b. *Heads of monsters and winds*
In collab. with a team, cf. Poirier no. 14. Illustr. under N. Coustou no. 43★. Destroyed.

2
Three Monsters at the Rivière, Marly

1703 Marble
For the upper part of the Rivière; together with Hardy (illustr. under no. 47b★) and Lespingola (no. 45). Payment 10,000 L. (*Comptes,* IV, 965, 1073; *NAAF,* 1892, p. 120). Destroyed.

3
Sculptures for the Islets in the Bassins des Salles Vertes, Marly

1704
cf. Hardy, no. 49a★. Together with a team (cf. Poirier no. 19), which in 1704 rec. 14,500 L. (*Comptes,* IV, 1101). The decor. consisted of children, birds and rocks; most of them have been destroyed, except for some children in lead, re-used by Hardy (no. 62) in the Bassin du Rond Vert at Versailles.

4
Sculpture on a Stone Cross in the Park of Marly

1704
Payment 215 L. (*Comptes,* IV, 1101). Not ident. or disapp.

5
Work on the Great Baldachin for the Bains d'Apollon in the Bosquet du Marais, Versailles

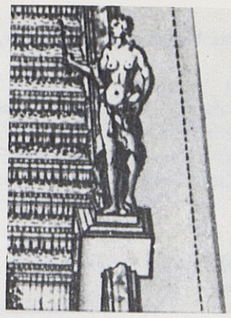
1705–07 Lead and tin
Work of a team, payment 16,832 L. (*Comptes,* V, 538). cf. Bourdy no. 6; Ph. Bertrand no. 12★ and *app.,* vol. II, p. 423. Destroyed.

6
Four Naiads seated on Rocks

1706 Lead
In 1706, Hardy (no. 55(★)) and Th. rec. 1500 L., plus 3000 L., for a group of four naiads intended for the Bassin des Muses, or des Perlées, at Marly (*Comptes,* V, 41, 73); the group was descr. by Piganiol and attrib. to Hardy and Th. (*Vers.-Marly,* 1707, p. 413 and later eds.). This is probably the group which was later moved from Marly to the Jardin des Marronniers at Trianon. At Marly, another group of two naiads took its place in the Bassin des Muses, probably the group exec. in 1706 for 2000 L. by Barois (no. 16) and Ph. Bertrand (no. 13), very likely after the same model and from the moulds done by Langlois and Robert (*Comptes,* V, 73). Rigaud's engr. (*Demeures royales,* 1733) shows in the Bassin des Muses two Naiads in gilded bronze, apparently very similar to, if not replicas of two of the naiads at Trianon. Joined to these two naiads were two others, as shown in Hubert Robert's painting (repr. J. & A. Marie, *Marly,* 1947, pl. II) and in the Invent. of 11 Frimaire an II (quoted in Rosasco, *Marly,* II, p. 528). After its transfer to Trianon, the group of four Naiads was documented in the Invent des



Detail 7a



Plombs, Arch. Nat., $O^{I}1968^{5}$, fol. 247, dd. ca. 1709. In 1715, the group is shown in a painting by Chastellain, 'Le Jardin des Marronniers à Trianon' (MV 756); it was gilded by Bailly in 1743 (Arch. Nat., $O^{I}1874^{2}$). In the *Cicerone* of 1804, p. 91, it is attrib. to Hardy alone. The group is still in position today.

However, some historians (F. Gébelin, 'Les Fontaines de plomb du Grand Trianon', *BSHAF,* 1936, p. 118–9, followed by G. Weber, 'Die Gärten von Marly', *Wiener Jahrbuch für Kunstwissenschaft,* 1975, XXVIII, p. 96 and Rosasco, *Marly,* II, p. 527–8) believe that the Trianon group is a replica of that at Marly and that the Marly group, which disapp. during the Revolution, was the joint work of Hardy, Thierry, Bertrand and Barois.

VERSAILLES, GRAND TRIANON GARDENS

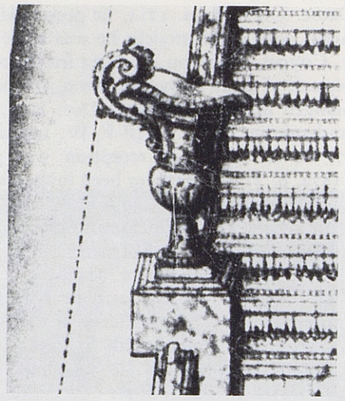
7
Work at the Cascade Champêtre, Marly

1706–09

a. *Water*

Statue Marble H: 146 (without plinth)

One of six statues placed along the ramps of the Cascade Champêtre, cf. Barois no. 18★. Th. rec. 2900 L. in several instalms. (Comptes, V, 40, 73, 240, 365). The plaster casts after the models of these six statues, alternating with vases, were put into place for approval in 1706 (Arch. Nat., $O^{I}1465^{408}$). Descr. in the Invent. of 1722 (Arch. Nat., $O^{I}1969^{A}$, fol. 159): In her left hand the figure held an urn from which water flowed; she was crowned with rushes, her right foot resting on rushes, the left one on clouds. Visible in the watercolour drawings of the Cascade Champêtre in Arch. Nat., $O^{I}1471$, p. 26, 27★. In 1788, one finger and a fragment of the rushes were restored (Arch. Nat., $O^{I}1465^{160}$). Acc. to the Invent of 11 Frimaire an II, it was then still in position (Arch. Yvelines, Q11, 32, file 17, fol. I v^{o}; *NAAF,* 1902, p. 162), later it was stored in one of the pavilions at Marly (Arch. Nat., $F^{21}584$), then moved to the Palais Bourbon and perhaps to Malmaison (*Arch. Mus. Mon. fr.,* II, 456; III, 229); since disapp. (cf. Rosasco, *Marly,* II, p. 407–8). A plaster statue, either the model or the cast, decor. the gardens of the Château de La Muette, where, in 1746, it is descr. as in complete decay (Arch. Nat., $O^{I}1583$). Whereabouts unknown.



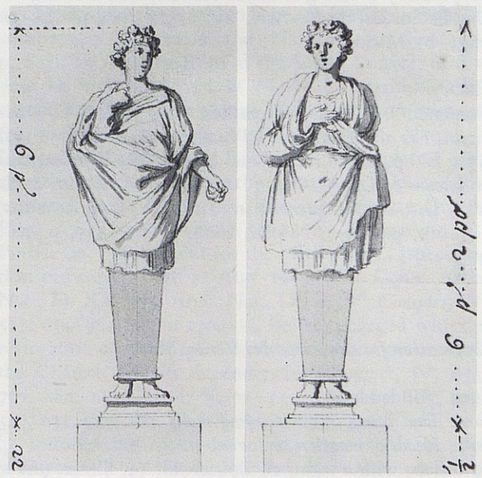
Detail 7c

b. *Rocks*

Th. and Hardy (no. 56) were comm. to exec. a rock-base for the group of 'Tritons carrying a bassin' by N. Coustou (no. 37), which was put on top of the Cascade. Payment, together with the four vases (see c. below), in two instalms. of 1000 L. and 3800 L. (*Comptes,* V, 41, 73). Visible in the watercolour drawing of the Cascade Champêtre in Arch. Nat., $O^{I}1471$ p. 26. Destroyed.

c. *Vase* Lead

Four vases in the shape of ewers were placed along the ramps of the Cascade, alternating with the statues; exec. by Th., Hardy (no. 56★), Vigier (no. 18) and J. Desjardins. The two drawings in the Coll. De Cotte (Bibl. Nat. Est., Va 78a, 5, nos. 2087, 2088), illustr. under Hardy (no. 56★) show these ewers with a dragon or a woman seated on volutes, serving as handles. They must repr. projects not finally realised in the shape in which they appear in the watercolour drawings in Arch. Nat., $O^{I}1471$, p. 27★ representing the Cascade.



9



12

8
Drapery for Venus Callipygos

Before 1707 Marble

cf. Rosasco, *Marly,* II, p. 462–4. The drapery was added to the statue of Venus Callipygos, which Barois (no. 2★) had copied after the antique. At the time, the statue was at Marly in the Appartement Vert on the west side. Descr. in the Invent. of 1707, which notes the addition of the drapery, and in the Invent. of 1722 (Arch. Nat., $O^{I}1976^{A}$, fol. 368; $O^{I}1969^{A}$, fol. 170). Later, it was put into the Bosquet du Temps (cf. Fontenai, II, p. 627; Dezallier, *Env. de P.,* 1779, p. 169). Between 1793–98, the statue was moved to the Tuileries Gardens (Millin, *Descr. Stat. Tuileries,* 1798, p. 101; P. Vitry, 'Notes sur quelques sculpt.', *BSHAF,* 1920, p. 211–12), then to the Louvre Museum (MR 1999). The drapery added by Th. clings closely to the lower part of the body of Venus, her belly, her hips, her buttocks.

PARIS, LOUVRE

9
Restoration of Two Terms at Marly

1707

cf. Rosasco, *Marly,* II, p. 373–4. Payment 2060 L. (*Comptes,* V, 169). Th. restored the draperies and hands and recarved the bases (Arch. Nat., $O^{I}1465^{A}$, fol. 409). Descr. in the 1707 Invent.; they were at that time in store at Marly (Arch. Nat., $O^{I}1976^{A}$, fol. 409–10); one of the terms was a young faun (H: 194) crowned with ivy, a pomegranate in his left hand, his right hand holding up a drapery; the head and the left arm were replaced; the feet, visible at the bottom of the sheath, had been removed. The other term repr. a young Bacchante (H: 200) crowned with ivy and grapes; she was covered by a drapery, which she held together over her breasts with her right hand; head and fingers of the right hand had been replaced and the drapery was mutilated. Repr. in the drawing no. 149★ in Coll. De Cotte (Bibl. Nat. Est., Fb. 26). The terms were put into the Place d'Atalante, then into the Place des Enfants; in the second half of the 18th c., the terms were re-named Milo and Semele and were still in position in 1793 (*NAAF,* 1902, p. 163). Whereabouts unknown.

10 11
Two Dogs

1707 Two statues Tonnerre stone

cf. Macon, *Les Arts dans la maison de Condé,* 1903, p. 53–4. In a contract dd. 28 July 1707, the Prince de Condé, Henri-Jules de Bourbon, comm. from Th. for 540 L., two dogs to be carved from two blocks of Tonnerre stone, which were transported to the sculptor's studio in the Vieux Louvre. These dogs were intended to decorate the pedestals of the fountains in the forecourt of Chantilly. The work appears not to have given satisfaction because the Prince de Condé had them restored by N. Coustou (no. 51★) for 400 L. These dogs, once again very much restored in the 19th c., stand today at the bottom of the ramp giving access to the terrace of the château.

CHATEAU DE CHANTILLY, TERRACE

12–18

WORK AT THE CHAPEL, VERSAILLES PALACE

12★
Vigilance and Perseverance

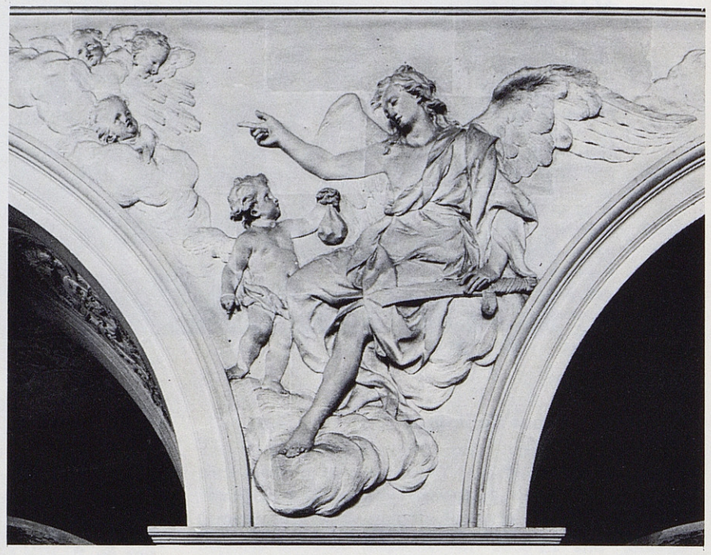
1708–09 Bas-relief Bonbanc stone L: 194

Two of 26 figures of Virtues seated above 13 windows of the Tribune (cf. Ph. Bertrand no. 19). Th.'s Virtues are on the north side above the seventh window. Vigilance holds in one hand a lighted lamp and in the other an open book; Th. had also rough-hewn a stork, which he had to remove. Perseverance holds a serpent which bites its own tail and a lighted, smoking wick; Th. had also rough-hewn a child, which he had to remove. Valuation and payment 1600 L. (Mém., Arch. Nat., $O^{I}1784$; *Comptes,* V, 215, 413).

VERSAILLES PALACE, CHAPEL



Detail 13



13

13*
Allegory of the Seizing of Christ on the Mount of Olives

1709 Bas-relief Bonbanc stone 195×270
One of 16 allegorical bas-reliefs evoking the Passion of Christ (cf. Ph. Bertrand no. 22). Th.'s bas-relief decorates the spandrel above the fourth pillar in the nave on the right of the entrance. Descr. and valuation 1200 L., Mém., Arch. Nat., O[1]1784; payments, *Comptes,* V, 320, 413. An adolescent angel, seated on clouds, holds a sword in his left hand (an allusion to the story of Peter cutting off the ear of Malchus) and points his finger towards three cherubim heads in the clouds; he looks at Judas's purse, which a child angel holds up to him.

VERSAILLES PALACE, CHAPEL

14*
Cherubim in Clouds

1709 Bonbanc stone L: 150
At the keystone of the same arcade. Valuation and payment 225 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 320, 413).

VERSAILLES PALACE, CHAPEL

15
The Four Parts of the World

1709 Bas-relief Stucco
On the ceiling of the Salon Haut of the Chapel; cf. J.-L. Lemoyne (no. 25(*)), Lepautre (no. 28) and Ph. Magnier (no. 33), who collab. with Th. Valuation and payment 8950 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 316, 412).

VERSAILLES PALACE, CHAPEL



14

16
Decorative Motif in the Centre of the Ceiling of the Salon Haut

1709 Bas-relief Stucco
cf. J.-L. Lemoyne (no. 26), Lepautre (no. 28), Ph. Magnier (no. 34), who collab. with Th. Valuation and payment 780 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 316, 412).

VERSAILLES PALACE, CHAPEL

17
Ornaments on five Side-Altars and in the Lady Chapel

1709–10 Bronze
cf. Cayot (no. 5b[1–2–3 (*)]), who collab. with J. Desjardins, Vassé (no. 4) and Thierry. Valuation and payment 28,747 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 306, 317, 412). The ornaments, different for each altar, consisted of: adoring child angels seated in pairs on the altars, falls of leaves, cherubim heads, acanthus leaves decor. the consoles etc. They were cast in bronze by J. Desjardins.

VERSAILLES PALACE, CHAPEL

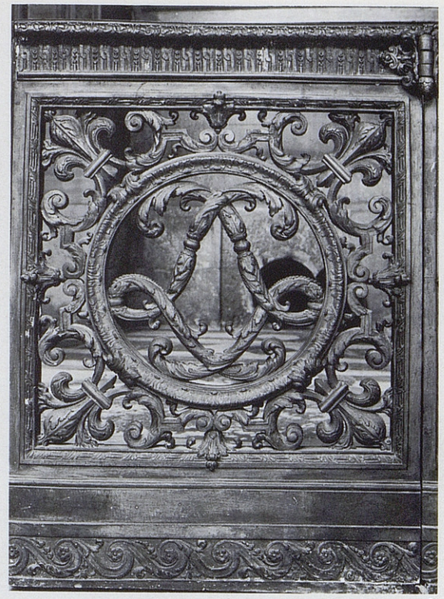
18(*)
Balustrades in the Choir

1709–10 Bronze
In collab. with J. Desjardins, Monthéan, De Villers and Vinache. Four lines of balustrades separating the choir from the ambulatory, two straight and two curved. Each line consists of four richly moulded panels, in the centre a roundel enclosing the King's cypher, around it a decor. of voluted acanthus leaves and fleurs-de-lis. Descr. and valuation at 23,420 L. (Mém., Arch. Nat., O[1]1784; *Comptes,* V, 317, 413, 531). The gilding of the bronzes was shared equally between De Villers, J. Desjardins, Thierry, and Arnoult Héron (Société 13 March 1710, Min. Centr. Arch. Nat., Et. XXVI, 319).

VERSAILLES PALACE, CHAPEL

19
Virginity and Purity for Notre-Dame, Paris

1712–13 Bas-relief Lead, gilded
Decorated one of the panels above the arcades in the choir, cf. Ph. Bertrand no. 28. Payment 450 L. (*Comptes,* V, 610, 695). Melted down during the Revolution.



18

20
Sculptures for the Bassins des Nymphes, d'Apollon and de Daphné at Marly

1713 Lead
cf. Hardy (no. 65), who collab. with Offement and Th.; in 1713 they rec. 370 L. for the lead sculpture done for the Bassin des Nymphes at Marly (*Comptes,* V, 812) and 6500 L. in two instalms. (*Comptes,* V, 719, 812) for the sculpture at the Bassins d'Apollon and de Daphné in the Salles Vertes at Marly, which had been altered to receive the two 'Coureurs' by N. Coustou (no. 60) and G. Coustou (no. 39). Destroyed.

21
Leda

1714–17
a.* Group Marble H: 81
Reception piece for the Acad. (cf. *biogr.,* p. 305). Exhibited until the Revolution (Dezallier, *Descr. Acad.,* 1781, p. 136; Invent. of An II, no. 189); at the end of the Restoration, in the store at Versailles; in 1852, in the Louvre Museum, where it still is today (Inv. MR 2100). cf. A. Fontaine, *Coll. Acad.,* p. 162. Leda, seated on a rock, looks amorously at the swan, which she presses against her side; a drapery, spread over her back and thigh, leaves her torso and her left leg bare.

PARIS, LOUVRE

b. Group Terracotta
Corresponds to the marble.

PRIVATE COLLECTION



21a

c.* Group Bronze H: 81
Exh. in 1968 at Knoedlers, New York, *Catal.,* p. 55; bought in 1975 by an antique dealer from San Francisco (*Connoisseur,* Sept. 1975). Replica of the marble.

IN THE TRADE

22–119
WORK FOR PHILIP V OF SPAIN IN THE GARDENS OF LA GRANJA

1721–28
For Th.'s activity at La Granja de San Ildefonso, cf. mainly J. Digard, *Les Jardins de la Granja et leurs sculptures décoratives,* Paris, 1934; Digard has used the original sources (royal accounts, invents., old descriptions), to establish an exact oeuvre catalogue. On the whole her conclusions have been accepted by Y. Bottineau, *L'Art de cour dans l'Espagne de Philippe V, 1700–1746,* Bordeaux, 1962, pp. 422–38, 637–43, with some modifications due to research and more recently discovered sources (such as the Invent. of 15 June 1746 drawn up by H. Dumandré, *Inventario de las estatuas, bancos y jarrones de marmol y plano de los jardines,* Archivio del Palacio, Inv. Casa 14). See also *supra,* vol. I, p. 310–51 (R. Frémin).

22–42
PARTERRE OF THE PALACE

22*
Autumn, or Bacchus

Statue Marble H: ca. 200
Bacchus, crowned with vine-leaves, is leaning on a tree-trunk; around it a vine is entwined and the skin of a billy-goat hangs over it; he is holding in one hand a goblet and in the other a bunch of grapes. Engr.* by Thomassin with the indication in the caption: "Inventé et faite en marbre par J. Thierry . . .". Acc. to the old sources, Digard 28 and Bottineau, p. 429, no. 163, a work by Th.

23*
America

Statue Marble H: ca. 200
Wearing a crown of Indian feathers and a feathered dress 'America' holds a bow and a quiver; at her feet a crocodile. Some of the old sources attrib. the statue to Frémin, the others to Th.; acc. to Digard 16, Bottineau p. 429, no. 163, and to judge from the style, the work is by Th.

24*
Ceres, or Summer

Statue Marble H: ca. 200
A draped female figure with a headdress of ears of corn, holding a sheaf of corn and a sickle. Acc. to the old sources, Digard 18 and Bottineau p. 429, no. 163, a work by Th.



21c



22



24



23

25–42
18 Vases with Bas-reliefs

Lead, painted white Av. H: 200
Attrib. to Frémin or Th. without clear distinction. Digard inclines more towards Th., Bottineau gives no attribution. In similar pairs, facing each other along the East-West axis of the Parterre.



22



28

25–26
Two vases decorated with Dolphins
cf. Frémin 46(★), 47. Digard 13, 25.

27–28(★)
Two vases; on one side Jupiter on his Eagle, on the other Cybele on a lion.
cf. Frémin 48(★), 49, Digard 15, 27.

29–30
Two vases with masks of Flora and Bacchus, the handles decorated with lion heads.
cf. Frémin 50(★), 51. Digard 17, 29.

31–32
Two vases with scenes of children playing with dogs.
cf. Frémin 52(★), 53. Digard 19, 31.

33–34
Two vases with hunting trophies, on the handles female heads.
cf. Frémin 54(★), 55. Digard 20, 32.

35–36
Two vases with cornucopias, on the handles heads of satyrs.
cf. Frémin 56(★), 57. Digard 21, 33.

37–38
Two vases with musical trophies, on the handles female heads.
cf. Frémin 58(★), 59. Digard 22, 34.

39–40
Two vases with masks of satyrs and female heads.
cf. Frémin 60(★), 61. Digard 23, 35.

41–42
Two vases with masks, on the handles billy-goat heads.
cf. Frémin 62(★), 63. Digard 24, 36.

43–69
LA CASCADE NOUVELLE

43★
The Triumph of Amphitrite

Group Green-bronzed lead
At the foot of the Cascade Nouvelle, in the centre of the lowest level. Amphitrite is seated in a conch-shell, drawn along by a dolphin with a zephyr as driver; three naiads mounted on dolphins surround her, one of them is offering her a bunch of water plants. The old sources, Digard 37 and Bottineau, attrib. the group to Th. Engr.★ by Thomassin with the indication in the caption: "Inventé et Executé par J. Thierry".

44★
Nymph, or Stream Guadiana

Group Green-bronzed lead 110×181
To the right of the preceding group. The figure is seated on a marble pedestal. The nymph, turning her head towards the group of Amphitrite, leans on an overturned urn; she is accompanied by a child who offers her flowers. Old sources Digard 38 and Bottineau attrib. the nymph to Th.

45★
River-god, symbolising the Ebro, the Tagus or the Guadalquivir

Group Green-bronzed lead 110×181
A pendant to the Nymph Guadiana. A bearded god, leaning on an overturned urn, holds an oar. Old sources, Digard 39 and Bottineau attrib. the group to Th.

46–47★
Children playing with a swan

Two groups of two children each. Lead, bronzed and gilded
On the level overhanging the group of Amphitrite, on either side. No attribs. in the old sources, nor in Digard 41, 42. Attrib. to Th. by Bottineau; in Th.'s style.

48–49★
Children riding a dolphin

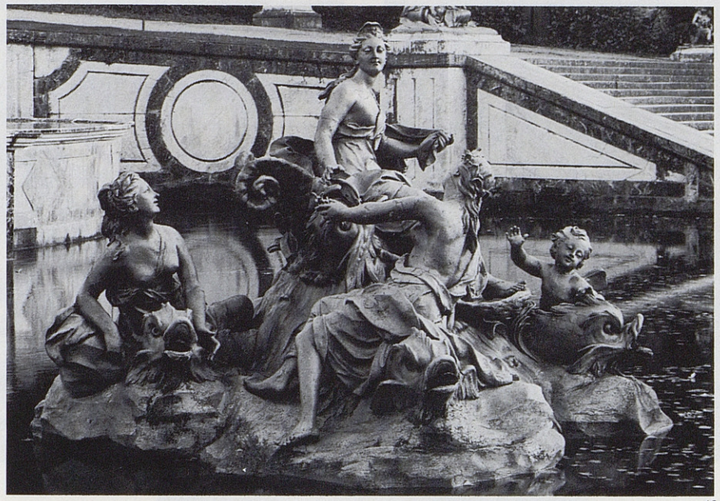
Two groups, each with one child. Lead, bronzed and gilded
On the third level. Attribution as above. Digard 44, 45.

50–57★
Eight masks in the shape of heads of wind

Green-bronzed lead
On the second and third levels. Attribution as above. Digard 42, 43, 46, 47.



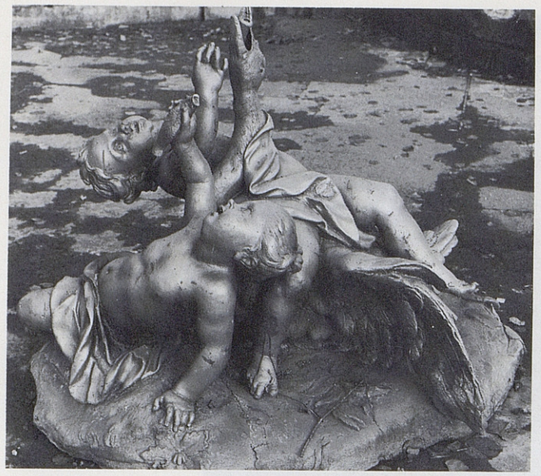
43


43

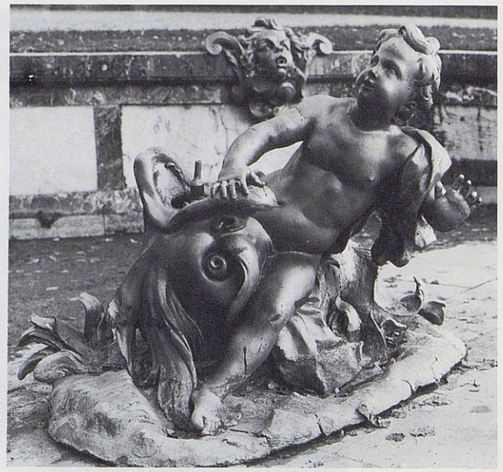

43


45


44



46–47



48–49



50–57

58*
Europe as Bellona

Statue Marble H: ca. 200
Female figure, wearing helmet, cuirasse and drapery, holding an aegis (broken) and presenting an oblong marble slab, which shows a tempietto in bas-relief. At her feet a cornucopia and a globe. Engr.* by Thomassin with the indication in the caption: "Inventé et faite en marbre par J. Thierry". The figure appears in Largillierre's portrait of Thierry (cf. biogr.). Old sources, Digard 56 and Bottineau p. 429, no. 163 attrib. the statue to Th.

59*
The Glory of the Princes

Statue Marble H: ca. 200
A draped female figure leaning on a stele, a laurel-crown in her hand (face and left hand damaged). Engr.* by Thomassin with the indication in the caption:



58



59



60



61



58



59



60



61



66–67

"Inventé et faite en marbre par J. Thierry". Some of the old sources attrib. the statue to Frémin, others to Th. Digard 64 and Bottineau p. 429, no. 163 attrib. it to Th.

60*
Winter

Statue Marble H: ca. 200
A bearded old man warms himself at a brazier burning at his feet; the cloak he wears leaves his torso bare (left arm broken). Engr.* by Thomassin with the indication in the caption: "Inventé et faite en marbre par J. Thierry". Some of the old sources attrib. the statue to Frémin, others to Th. Digard no. 68 and Bottineau p. 429, no. 163 attrib. it to Th.

61*
Venus as Flora

Statue Marble H: ca. 200
Venus is accompanied by a cupid, who holds up to her a basket of fruit. She holds flowers in her hands (face and several other parts damaged). Engr.* by Thomassin with the indication in the caption: "Inventé et faite par J. Thierry". Some of the old sources attrib. the statue to Frémin, others to Th. Acc. to Digard 70 and Bottineau p. 429, no. 163, a work by Thierry.

62–69
Eight Vases

Lead, painted white Av. H: 200
On the ramps of the Cascade Nouvelle. Attrib. to Frémin or Th. without clear distinction. Decorated with bas-reliefs; in similar pairs, cf. Frémin 79–86.

62–63
Two Vases with musical instruments; on the handles female heads.
cf. Frémin 79(*), 80. Digard 55, 65.

64–65
Two Vases, on one side a dog fighting a boar, on the other a dog attacking a stag; on the handles, the heads of bearded old men.
cf. Frémin 81(*), 82. Digard 57, 67.

66–67(*)
Two Vases with sunflowers.
cf. Frémin 83, 84. Digard 59, 69.

68–69
Two Vases, on one side three children killing an eagle, on the other, three children playing with a goat. On the handles, male heads.
cf. Frémin 85(*), 86. Digard 61, 71.

70
Fountain of the Three Graces

Lead
At the summit of the great East-West perspective in front of the Palace. The fountain consists of two superimposed basins in lead, the first held up by two tritons(*) and two naiads, the second by three standing Graces(*). At the top, a child holding a large fish in its arms. Some of the old sources attrib. the group to Frémin, others to Thierry. Digard 73 and Bottineau p. 428, no. 158 attrib. it to Frémin and Th. in collab. cf. Frémin 87(*). The fountain was restored in 1853.

71–92
THE CENADOR

Pavilion in the shape of an octagonal tempietto, situated on the East-West axis behind the Fountain of the three Graces. Digard 74, Bottineau p. 429, no. 161.
With the exception of four statues in the interior (exec. by Pitué and Dumandré after models by Frémin), the sculptures, done by Frémin and Thierry in collab., were:

On the outside:

71–74(*)
Four Pediments above the four axial portals

Stone
Those on the east and west sides are decorated with the

escutcheons of the Bourbons and the Farnese, surmounted by a royal crown and flanked by two lions. Those on the north and south sides show the cyphers of Philippe V and Elisabeth Farnese, with a crown, a cornucopia, ears of corn and fruit. cf. Frémin 88–91.

75–78(*)
Four Masks representing the four Seasons

Stone
On the keystones of the arches above the four doors. cf. Frémin 92–95(*).

79–82(*)
Four Trophies symbolising the four Continents

Bas-reliefs Stone 456×165
On the four angled sides of the Cenador, cf. Frémin nos. 96–99(*).

83
Cupid holding a crown of laurels and palm-leaves

Statue Lead, painted white
Standing on top of the Cenador. cf. Frémin no. 100(*).



Detail *70*



Detail *70*



Detail *70*



71

On the inside, sculptures in gilded stucco:

84
Ornamental sculpture: the Coats-of-arms of the Bourbons on the keystones above the doors; decorated Capitals; Trophies on the frieze, consoles, geometrical and vegetable motifs in the centre of the cupola.

85–88
Above the cornice:
Four groups of Child Angels symbolising the Cardinal Virtues.

85
Two Child Angels with a mirror and a serpent, attribs. of Prudence; cf. Frémin no. 103(*).

86
Two Child Angels carrying the sun, a sword and scales, attribs. of Justice; cf. Frémin no. 101(*).

87
Two Child Angels with key, club, lion's skin and crown of oak-leaves, attribs. of Might; cf. Frémin no. 102(*).

88(*)
Two Child Angels with chalice, radiant host and attribs. of Temperance: bridle and bit; cf. Frémin no. 104.

89–92(*)
Four Angels with the Arms of the Sovereign on Shields
Half-reliefs on false marble on the four angled sides of the temple; cf. Frémin no. 105–8(*).



75



76



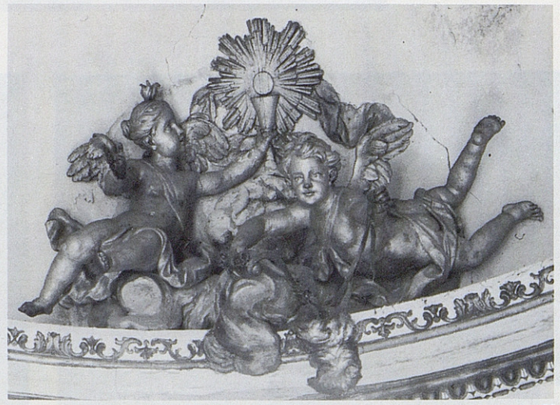
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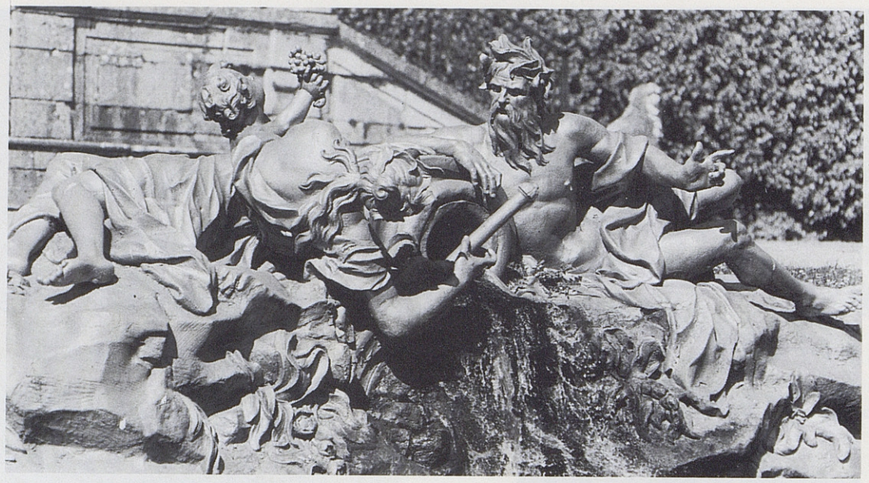
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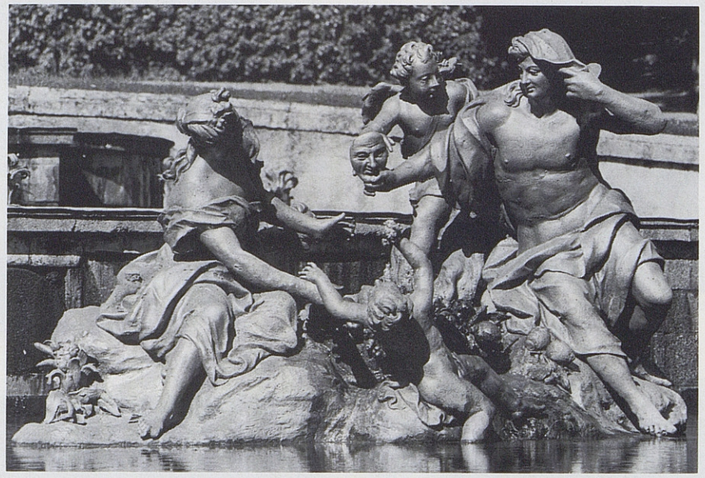
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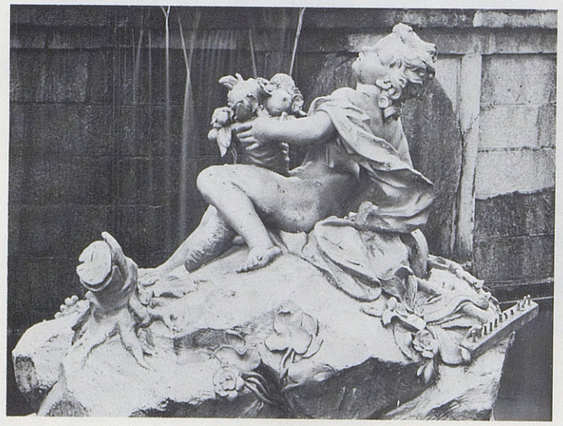
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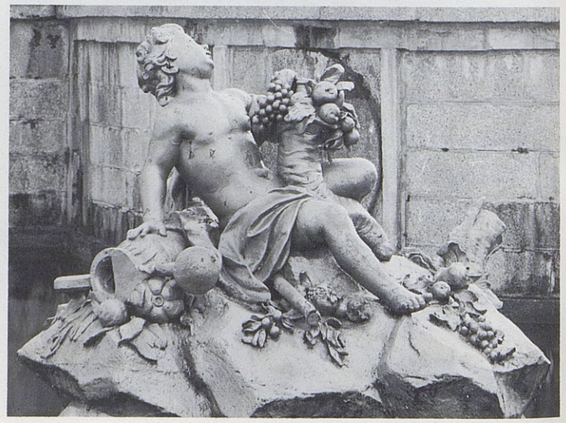
97



98



99



100



101

93–96
LE PETIT PONT

Four groups of children
Lead, bronzed and gilded; on the parapet of the small bridge, situated to the north of the Palace. The old sources Digard 86–89 and Bottineau p. 428, no. 159, attrib. them to Frémin and Th. in collab.

93
Two Children capturing a Hind
cf. Frémin no. 113(★). 110×192

94
Two Children killing a Stag
cf. Frémin no. 114(★). 110×192

95
Two Children cutting the throat of a wild Sow
cf. Frémin no. 115(★). 130×192

96
Two Children tying up a trapped Wolf
cf. Frémin no. 116(★). 130×192

97–100
BASSIN DE LA GERBE

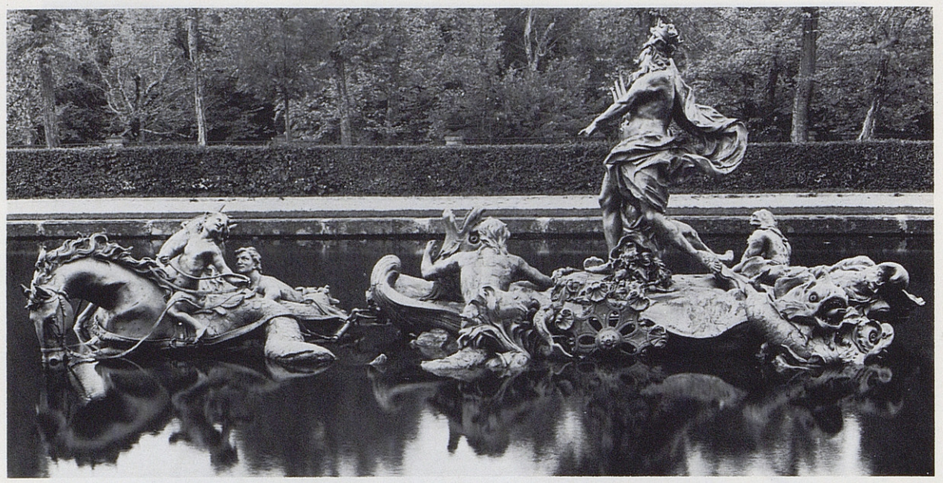
Situated behind the Petit Pont. All the lead sculptures are attrib. by the old sources, Digard and Bottineau, to Th. alone.

97★
The Douro and the Pisuerga

Group Lead, natural colour H: ca. 500
At the upper part of the bassin, on either side of an overturned urn. Two river-gods are lying on rocks. The Douro, bearded, crowned with foliage, looks at the Nymph symbolising the river Pisuerga, who holds a paddle and, leaning back, lets her head droop towards the water. Between them a child offering fruit to the God. Digard 78; Bottineau p. 430, no. 166.



102–103



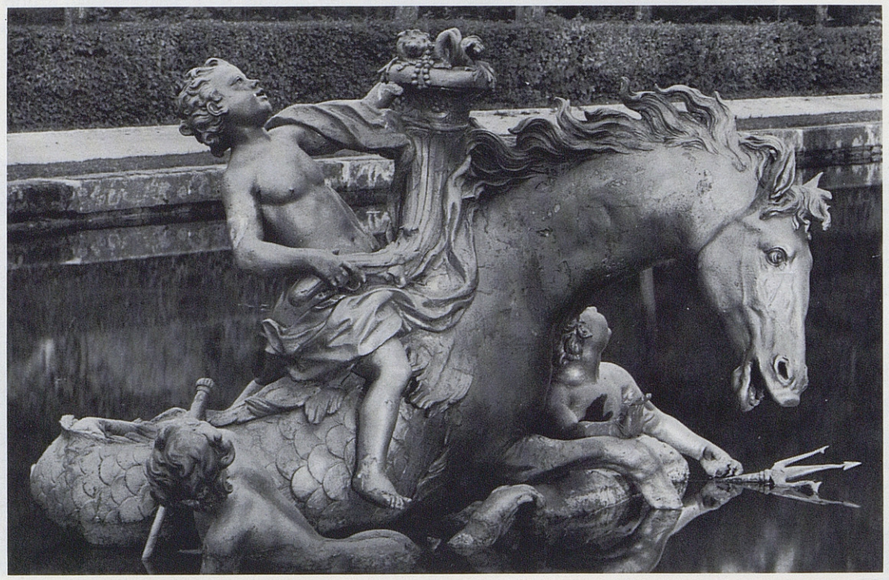
104

98*
Vertumnus and Pomona

Group Lead, natural colour
On the first level of the Bassin. Vertumnus, seated on rocks, has removed his old woman's mask and offers it, smiling, to the nymph Pomona; two cupids are playing around them. Digard 79; Bottineau *ibid.*

99–100*
Child with gardening tools

Two groups of one child each. Lead, natural colour, on a lead rock, painted white
On the lowest level of the bassin. Each child sits on a rock strewn with fruit and garden tools, such as a rake and a watering-pot, and holds a cornucopia. Digard 81, 82; Bottineau *ibid.*



Detail *104*

101–113
LE COURS DES CHEVAUX

Above the Bassin de la Gerbe, north of the great central East-West axis. The old sources, Digard and Bottineau, attrib. all the lead groups to Thierry.

101*
Fontaine de l'Eventail (Fountain of the Fan)

Lead, bronzed and gilded
In the centre of a rectangular bassin. A nymph, seated on rocks, plays with two little zephyrs, who lean on a dolphin; out of the fish's mouth water is spouting in the shape of a fan with which the nymph seems to fan herself. Digard 91; Bottineau p. 430, no. 168.

102–103*
Fontaines du Colimaçon (Fountains of the Snail)

Two fountains Gilded lead
On either side of the Fontaine de l'Eventail. Each consists of a child lying among shells, watching water spouting from a cornucopia in the shape of a snail. Digard 90, 92 and Bottineau p. 430.

104*
The Triumph of Neptune

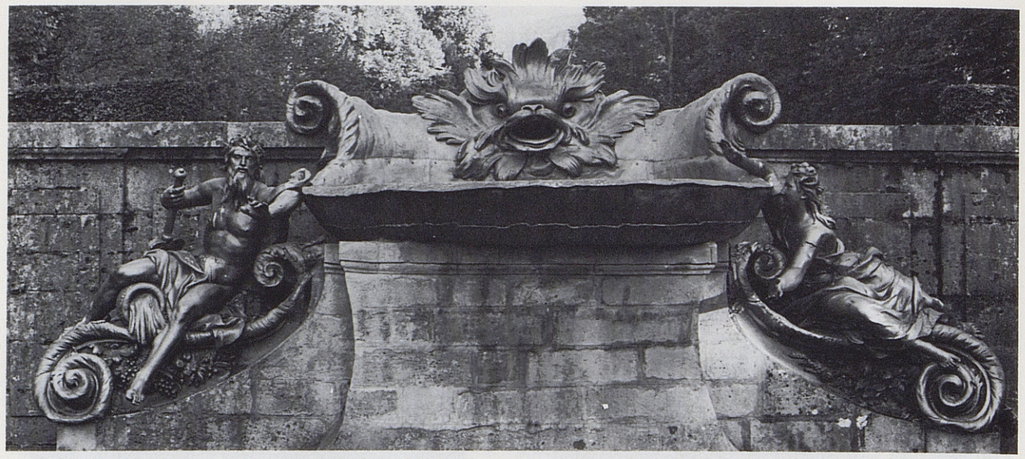
An ensemble of three groups. Lead, bronzed and gilded
In the centre of the Cours des Chevaux. In the middle, Neptune, crowned and armed with a trident, drives his chariot decor. with the coats-of-arms of the Bourbons and the Farnese; in it are seated two tritons and dolphins. The chariot is preceded and followed by a sea-horse, ridden by a child and accompanied in front by an adult triton, in the rear by two child tritons. With the exception of the Invent. of 1774, which gives the pieces to Frémin, this ensemble is attrib. by the other old sources, by Digard 93–95 and by Bottineau, p. 430, no. 170 to Th.



Detail *104*



Detail *104*



105



106

105*
Bassin of the Ebro and the Segre

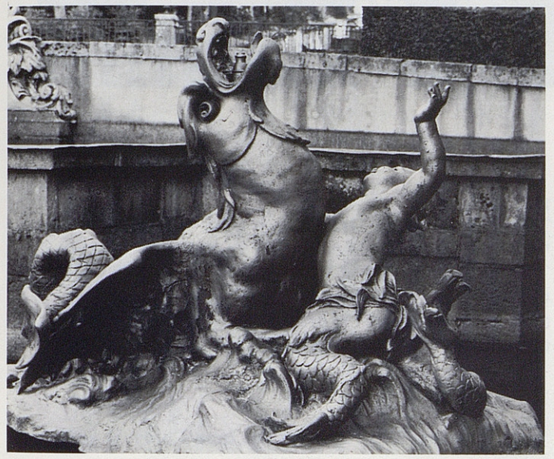
Group Lead, bronzed and gilded; Bassin in white painted lead
Attached to the wall which supports the upper level of the Cours des Chevaux. It consists of two river-gods, man and woman, seated on volutes, on either side of a large mask in the shape of a dolphin head. Digard 96; Bottineau p. 430, no. 169.

106*
Apollo's Triumph over the Serpent Python

Group Lead, bronzed and gilded (the human figures) and painted white (the rocks)
Principal group of the Bassin de la Lyre (or of Apollo); on the first level of the upper part of the Cours des Chevaux. On a pile of rocks are seated Apollo, holding his lyre and crushing underfoot the serpent, and Minerva, helmetted, armed with a lance and a shield and holding down Ignorance with her feet. A child



106



110



108

genie presents an arrow to Apollo. The attribs. of Literature, Science and the Arts are strewn over the rocks. Engr.* by Thomassin with the indication in the caption: "inventé et executé par J. Thierry".

107–108*
Two Child Tritons playing with a Dragon

Two similar groups of two children each, in bronzed and gilded lead
On the second level of the Bassin de la Lyre. The dragon has a dolphin's head, swan's wings and the body and paws of a sea-horse. Digard 98, 99; Bottineau *ibid.*



106



111

109–110*
Child Tritons playing with a Dragon

Two similar groups each of a child and a dragon Lead, bronzed and gilded
Placed on a higher level of the Bassin de la Lyre. The wings of the dragons differ from the previous ones. Digard 100–01; Bottineau *ibid.*

111*
Large Mask

Lead, bronzed and gilded
At the top of the Cours des Chevaux. Mask in the shape of a dolphin's head, surrounded by volutes and vegetable elements. Digard 102; Bottineau *ibid.*



112–113

112–113*
Two large Marine Dragons

Two similar groups. Lead, bronzed and gilded
On top of the Cours des Chevaux. The dragons have the body and the head of a wolf, wings and double fish tails. Digard 103–04; Bottineau *ibid.*

114–118
ROND-POINT D'ANDROMEDE

In the avenue leading from the Cours des Chevaux

114*
The Pastoral Poem, called Faun or Silenus

Statue Marble H: ca. 200
A young man crowned with ivy; he holds a shepherd's flute and crook. Acc. to the old sources, the attribution varied between Th., Frémin, Dumandré and Carlier. Digard 106 and Bottineau p. 431, no. 177 attrib. the statue to Th.



115



116



114

115*
The Lyric Poem

Statue Marble H: ca 200
A woman crowned with laurels, holding a lyre. Acc. to the old sources the attrib. varied between Th., Frémin, Dumandré and Carlier. Digard 107 and Bottineau p. 429, no. 164 attrib. the statue to Th.

116*
The Heroic Poem, or Honour, or Fame

Statue Marble H: ca. 200
In the dress of a Roman Emperor; crowned with laurels, a trumpet in his hands. Acc. to the old sources the attribution varied between Th., Frémin and Carlier. Digard 112 and Bottineau p. 429, no. 164 attrib. the statue to Th.

117–118*
Two Vases with the Attributes of the Four Seasons

Lead, painted white
On either side of the Bassin d'Andromède, each decor. with two masks illustr. the Seasons, linked by garlands. The old sources and Digard no. 114–5 attrib. the vases to Th.



117–118



119

119
Diana and Endymion

Undated Group Marble
Engr.* by Thomassin with the caption on the pedestal: "Groupe inventé et fait par Jean Thierry sculpteur ordinaire des rois de France et d'Espagne, pensionaire de leurs Majestés et ancien proffesseur de l'Académie royale". Diana holds up a veil above Endymion, who, almost nude, lies in deep sleep. In front of them a winged putto draws the attention of the spectator to the scene. The group stood at the Carrefour de la Corbeille in La Granja. Seneño (*Descripcion del real sitio de San Ildefonso,* 1761, p. 113) lists four marble groups, without the names of the artists, repr. Cephalus and Procris, Flora and Zephyr, Bacchus and Ariadne, Diana and Endymion; he states that they were moved to the Royal Palace in Madrid. An invent. of the statues at La Granja dd. 1774 mentions Bousseau as the artist of these four groups, which contradicts Thomassin's caption in the case of Diana and Endymion; in view of the lack of documentation, one can not attribute the three other groups to Th. In ignorance of Thomassin's engr., Digard, p. 243 and Bottineau, p. 579, maintain the attrib. to Bousseau. Today, the groups are neither at La Granja nor at the Royal Palace in Madrid. Whereabouts unknown.

TUBY, or TUBI, Jean-Baptiste (1635–1700)
For family tree, see endpapers

Born in Rome, therefore called 'le Romain'. Nivelon ('Le Brun', p. 381) described him as 'Italian and son of françois', which could mean either that François was his father's first name or that he was French. We know of carpenters called 'Tuby', established in Paris at least since the beginning of the 17th c.: (1) the branch of Anne Tuby, wife of the joiner Claude Buirette; among their children were Marie (mother-in-law of Benoît Massou), Jacques Buirette, the sculptor, and Claude Buirette, carpenter, who, in 1670, was to become godfather of one of the sons of J.-B. Tuby; (2) the branch of François Tuby, brother of Anne, among whose children were a son, Germain Tuby, carpenter and sculptor in wood, and another son, François, born in 1602, perhaps the father of Jean-Baptiste Tuby; (3) the branch of Jean Tuby, who, in 1601, employed an apprentice by the name of Louis Cocuel, which was the maiden name of Jean-Baptiste Tuby's first wife.

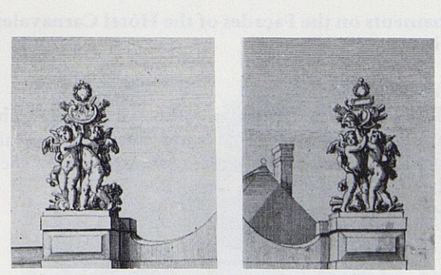
Jean-Baptiste is mentioned for the first time in Paris in a contract dd. 17 June 1660 (no. 61), described as 'master-sculptor in Paris, living in rue St.-Claude au Marais du Temple, par. St.-Gervais'. At about this time he must have married Marguerite Cocuel, daughter of the late Anthoine Cocuel and Anne Masson. Anthoine came from a family of 'paulmiers' (owners of a tennis court) and tapestry-workers, established at the faubourg St.-Antoine, par. St.-Paul. He himself was a 'maître paulmier', owner of the famous jeu de paulme de la Croix noire, rue des Barrées, cf. M. Jurgens, *Cent ans de recherches sur Molière,* Paris, 1963, p. 104; Tuby and M. Cocuel had seven children, among them Marcellin, baptised (acc. to Jal.) on 28 Dec. 1682 in the Church of St.-Gervais, a daughter Suzanne, who married the sculptor J. Prou, and a son Jean, born in 1669, who became a sculptor; many artists of renown, among them Charles Le Brun, became godfathers to their children (Fichier Laborde, Bibl. Nat., 62502, 63574–80). On 3 March 1663, J.-B. Tuby, although Roman born, presented himself to the Académie with a brevet de privilège (royal warrant) from the King and was received as Academician on 7 Aug. 1663 (no. 3). He immediately became one of the sculptors favoured with royal commissions, sometimes splendid ones. In addition to a particularly brilliant and fruitful career in the

service of the King, he carved, alone or in collaboration, tombs of famous personalities such as Colbert, Turenne, Mazarin and others. His activities as a sculptor were exercised in very close relationship with and often under the guidance of Le Brun and together with artists like Girardon, Coyzevox and, later, his son-in-law, J. Prou.

On 31 Dec. 1663, he took an apprentice, François Curé; he was then living in rue de la Culture St.-Gervais (Apprenticeship 31 Dec. 1663, signed "Bat. Tuby Le Romain", Min. Centr. Arch. Nat., Et. LXXXVII, 579, quoted in R. Le Blant, 'Actes notariés inédits sur les sculpteurs Thourin et Tuby au 17è.s.', *106è. Congrès nat. des Soc. savantes, Archéologie,* Perpignan, 1981, p. 343). In 1666, he obtained lodgings and a studio at the Gobelins. In March 1672, the King made him a naturalized French citizen (Arch. Nat., Z 6007, fol. 54 v°; O 16, fol. 96; *NAAF,* 1873, p. 248–50). From 1670–99, he was Officier des Bâtiments du Roi. In 1674, he established at the Gobelins a studio for casting bronze (*Comptes,* I, 748). In 1676, he was elected Assistant Prof. at the Acad., and in 1680 he became Professor (*P-V.,* II, 86, 170). His wife Marguerite Cocuel died on 20 Dec. 1679; the Invent.a.d. was drawn up on 26 July 1680 (Min. Centr. Arch. Nat., Et. LXV, 103). On 15 Sept. 1680, he married his second wife, Suzanne Butay, daughter of Claude Butay (painter and valet de chambre to the King) and niece of Charles Le Brun, who was a witness to the marriage. Le Brun presented the couple with 1709 L. in the form of rent, also with jewels valued at 4000 L. (Min. Centr. Arch. Nat., Et. LXV, 103); they had six children (Fichier Laborde, Bibl. Nat., 63581–91). From 1691 until his death, Tuby, together with Coyzevox, Leclerc and, later, François Verdier, Tuby's brother-in-law, directed the Académie des Gobelins and taught pupils there (*Comptes,* III, 581, 729, 826 et al.). Tuby's son Jean assisted his father in several of his works and completed some of them after the father's death (nos. 78, 79). Jean-Baptiste died at the Gobelins on 9 Aug. 1700. He was buried in the Church of St.-Hippolyte, of which he had been a churchwarden and accountant. His Invent.a.d. was drawn up on 31 Aug. 1700 (Min. Centr. Arch. Nat., Et. LXV, 150). It includes numerous prints, drawings of fountains and other designs by Le Brun. Suzanne Butay, widow of Le Brun, had bequeathed to him two paintings by her husband, 'Attila' and 'The Baptism of Constantine', as well as the sketch for the oval ceiling in the Salle des Gardes at Vaux-le-Vicomte, representing the Palais du Soleil; in 1699 Tuby sold this sketch to Le Brun's nephew, Charles, for 1200 L. (testament of Suzanne Butay dd. 13 Sept. 1696, deposited on 27 Oct. 1700, Min. Centr. Arch. Nat., Et. LXV, 150; Invent.a.d. of Charles Le Brun dd. 5 July 1727 Et. LXV, 222); the same Suzanne Butay had named as residuary legatees her two nieces, the wife of Tuby, and Antoinette, wife of François Verdier. In 1673 Tuby, who lived at the Gobelins, had bought, together with Le Brun, part of a house in the rue des Deux-Portes in the par. of St.-Sauveur, which he let to various private individuals and, on 24 March 1688, another house in the rue des Francs-Bourgeois next to the Cloisters of St.-Marcel, which he later gave to his son, selling to him the sculptures it contained (Comptes de tutelle, 24 May 1696, Min. Centr. Arch. Nat., Et. LXV, 138); he had the tenure of a house in the rue des Fossés-St.-Victor, which he had inherited from Le Brun's widow and, for six years, he rented from Le Brun a house and garden at Montmorency (lease 13 Dec. 1684, Et. LXV, 113). In 1701 his widow married her second husband Jacques Minot, doctor of medicine and physician to the Duc de Bourbon; she died in 1710 (marriage contract 28 Oct. 1701, Arch. Nat., Y277; notarial deed after death dd. 24 Jan. 1710, Min. Centr. Arch. Nat., Et. XCII, 317, 351 in Rambaud, I, p. 309–10).

On 29 Oct. 1689, the painter Charles Malassis was given a portrait of Tuby as the subject for his reception piece to the Académie, but it was never executed (*P-V,* III, 18).

Bibliogr: Fontenai, IV, p. 660; Jal, p. 1208; O. Fidière, *Etat civil des peintres et sculpteurs de l'Acad. royale,* 1883, p. 62–3; T.-B., XXXIII, 1939, p. 468; Rambaud, I, p. 240, 309–10, 439; II, p. 397, 530.



Details *1*

1
Children carrying Trophies, at the Porte Saint-Antoine, Paris

1660 Two Groups St.-Leu stone H: 195
cf. Jacquet no. 4, who executed the groups in collab. with Tuby; contract 17 June 1660 for 460 L. (Min. Centr. Arch. Nat., Et. LXXXVII, 579). The old Porte St.-Antoine was restored in 1660 for the King's entry into Paris; the two groups were placed on either side of the gateway on newly constructed pilasters. They appear in J. Marot's engr.* of 1660: "Arc de pierre sur le pont dormant de la Porte sainct-Anthoine". Regnaudin (nos. 9–10) also did sculptures for this gateway which was transformed in 1672 by F. Blondel. The children disappeared and Buirette was commissioned to do new carvings. The Porte St.-Antoine was destroyed in 1778.



3

2
Ornaments on the Façades of the Hôtel Carnavalet, Paris

ca. 1660–61 Stone
cf. Regnaudin no. 13(★) who collab. with Tuby. The name of the sculptors is given in the valuation of 19 July 1689 (Arch. Nat., Z^{1J} 394; name of T. wrongly spelt Thiby). Details and illustr. under Regnaudin.

PARIS, HOTEL CARNAVALET, 23 rue Sévigné

3★
La Joie (Joy)

1663–80 Bust Marble H: 81
Reception piece for the Acad. The sketch was approved on 31 March 1663; on presentation of the model T. was received into the Académie on 7 Aug. 1663; when, on 30 May 1676, he showed the already far advanced marble at the Acad., his election was confirmed; the Acad. accepted that his constant engagement in the service of the King had not allowed him to spend more time on this work; only on 24 Feb. 1680 was T. able to hand over the completed marble to the Académie (*P-V,* I, 220; II 82, 162). B. Marsy (no. 40) had exec. as his reception piece a bust of 'Grief', which formed a pendant to T.'s 'Joy'; the two works were exhib. in the Acad. until the Revolution. On 2 Dec. 1673, the Académie asked Colbert to house in his hôtel two marble busts repr. La Joie and La Douleur (*P-V,* II, 19). As at that time Tuby's 'La Joie' was far from completed, these busts cannot have been final versions.
Descr. by Guérin & Dezallier (*Descr. Acad.,* p. 63, 149). Moved to the Musée spécial de l'Ecole fr. at Versailles, where it has since remained, though listed as disappeared after 1793 (cf. Fontaine, *Coll. Acad.,* p. 164). Re-identified in Versailles (MV 7753) by H. Puvis de Chavannes ('Le morceau de réception de J.-B. Tuby retrouvé à Vers.', *RAAM,* 1922, v. 42, p. 216). As explained by Guérin, 'Joy' is repr. by a young woman crowned with ivy, "arbuste consacré à Bacchus le dieu de la Joye"; a drapery is held in place by a shoulder-belt knotted on the left shoulder, leaving the other shoulder and one breast bare; T. intended to express a feeling of calm inner joy, following Le Brun's advice in his lectures about Expression: the forehead is "serene, the eyebrows are tranquil and slightly lifted in the middle, the eyes are half-open, the nostrils dilated and the corners of the mouth slightly raised" (Guérin, *op. cit.*).

VERSAILLES, MUSEUM

4
Work at the Château de Saint-Germain-en-Laye

1664–65
T. rec. payments of 200 L., 1400 L., 800 L. and, in 1697, the balance towards a total of 4587 L. for "work on the façade of the terraces and in the grottoes" (*Comptes,* I, 31, 87; IV, 144, 206; Arch. Nat., O^{1} 1762^{A}). Not ident. or disapp.

5 6
The Months of May, July, for Fontainebleau

1664–66 Two statues Stone
Two of 12 statues of the months decor. the Parterre du Tibre at Fontainebleau. T. rec. 400 L. and 900 L. (*Comptes,* I, 40, 94). As the artists of the 10 other statues have been identified, one can attrib. these two months of May and July by deduction; for attribs. and illustr. see Girardon nos. 13–14 and Marsy no. 11. Destroyed.

7
Models of Vases for Versailles

1665 Wax H: ca. 70
About 26 bronze vases after designs by Claude Ballin, which were placed on the marble parapets separating the terrace of the Palace from the Parterre Nord (14 vases) and from the Parterre du midi (12 vases), cf. Legendre no. 16★ and Laurent Magnier no. 15. The wax models had been done by Anguier (2), Legendre (4), L. Magnier (4) and Tuby (2). Payments of 900 L. to Magnier, Legendre and Tuby, then 200 L. to Tuby for two vases (*Comptes,* I, 79, 80). The six models by Magnier and Tuby were cast in bronze by Prévost and Picart for 7200 L. (Contract 6 June 1665, Arch. Nat., O^{1} 1762^{A}, 2; *Comptes,* I, 80, 134, 193). The vases are still in position. Models destroyed.

8
Twelve Pedestals for Versailles

1665 Oak
Payment of 900 L. to Tuby and Ph. Caffieri "for 12 pedestals in oak including the ornaments"; these pedestals were gilded by La Baronnière (*Comptes,* I, 22, 81). Probably for the apartments of the King and Queen, which Le Vau was about to rearrange and refurnish. Probably destroyed.

9★ 10★
Acis Galatea

1667–74 Two statues Marble H: ca. 200
Payment 7750 L. in several instalms. between 1667–77 (*Comptes,* I, 194, 419, 513, 615, 808, 831, 964). These statues, pendants for the Grotte de Thétys, were put into position in two niches in 1674. In 1681, the grotto was demolished and in 1684 the statues, together with the groups of 'Apollo served by the Nymphs' and the 'Sun-horses', were moved to the Bosquet de la Renommée, which became the Bosquet des Bains d'Apollon, or des Dômes; cf. Girardon no. 17. They are visible in Cotelle's painting, reproduced under Girardon no. 17★, (Vers. Mus. MV 734) between the Sun-horses and the two pavilions; later the Bosquet was changed, but the two statues remained in position; in 1686 some additional statues were commissioned: 'Le Point du Jour' by Legros I (no. 50), 'Arion' by J. Raon (no. 30), 'Leucothea' by Rayol no. 3), 'Aurora' by Ph. Magnier (no. 8). Descr. in the Invents. of 1707 and 1722 (Arch. Nat., O^{1} 1976^{A}, p. 316–18; O^{1} 1969^{A}, p. 106–7), cf. Combes (*Explic. hist.,* p. 79–80) and Piganiol (*Vers.-Marly,* 1701, p. 302–4). In 1844, Acis and Galatea were moved to St.-Cloud, then, in 1871, brought back to Versailles and, in 1897, again placed in the Bosquet des Dômes. The shepherd Acis is repr. playing the flute, his elbow resting on a rock, his legs crossed; his head is crowned with flowers; the drapery which he wears around his waist leaves the rest of his torso free. Facing him, the nymph Galatea lifts her hands in a gesture of joyful surprise; leaning on a rock and accompanied by two dolphins, she puts her right foot on one of them; with her right hand she holds up the edge of a drapery which enfolds her hips and her left arm and covers her right leg; with her left hand she holds up a tress of her hair; her head is crowned with flowers. The two statues have been engr. by Thomassin, *Vers.,* p. 116, 119 and by J. Edelinck. The terracotta model of Acis was in Charles Perrault's possession in 1672 (Invent. of Perrault's furniture, drawn up on the occasion of his marriage, 26 April 1672, Min. Centr. Arch. Nat., Et. LXXXVIII, 224, publ. in J. Barchilon, 'Charles Perrault', *XVIIIè. siècle,* 1964, no. 65, p. 3–15).

VERSAILLES, GARDENS



10

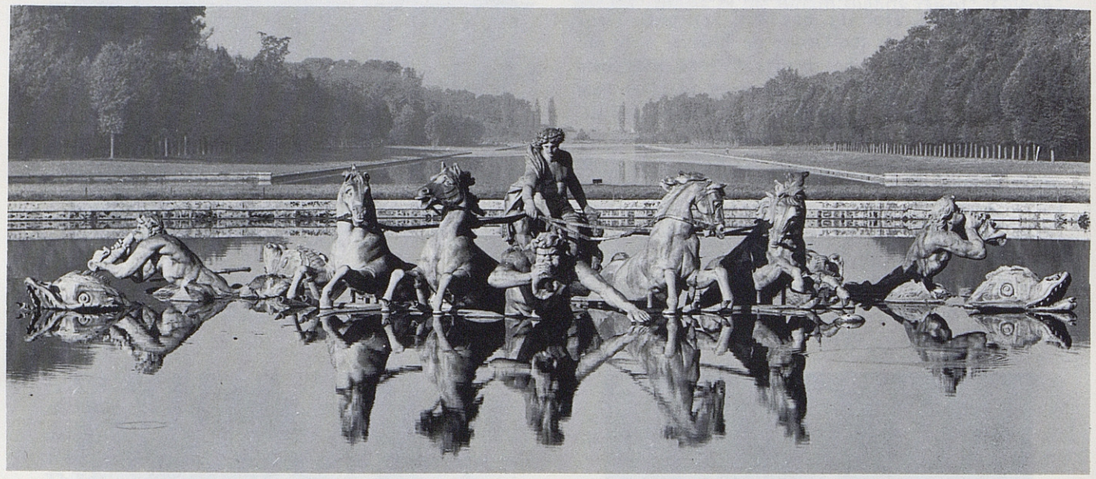


9

11
Work at the Tuileries

1666

a. *Stucco decoration on the ceiling of the Appartement Haut du Roi*
cf. Girardon no. 15* for details of payments, bibliogr., descr. and illustr. of this decoration, on which Tuby, Girardon, Lerambert (no. 15) and Regnaudin (no. 17) collab. Le Brun supplied the designs for the ceiling of the chamber and the cabinet in the Grand Appartement du Roi, on the first floor of the South Wing facing the courtyard. Together the four sculptors rec. 18,000 L. Destroyed.



13

b. *Models for door- and window-locks (targettes)*
Payment 150 L.; cast in bronze by Domenico Cucci for 1200 L. (*Comptes,* I, 126). Destroyed.

12
Sculptures on the North Façade of the Cour Carrée at the Louvre (rue de Rivoli)

1668 Stone
Le Hongre (no. 16(*)) collab. with Tuby; payment 1440 L. (*Comptes,* I, 181, 243, 245); their work consisted of:

a. On the keystones of the windows, 24 masks of smiling or grimacing fauns (Legendre, no. 21, and B. Massou, no. 7, carved four of these).

b. A frieze of palmettes separating the ground and first floors.

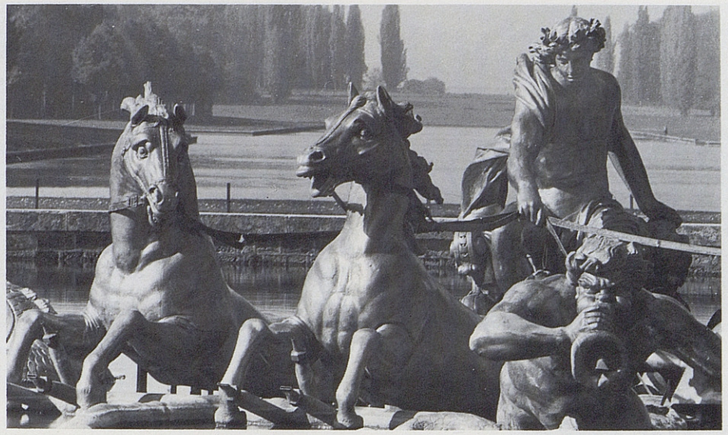
c. Capitals.

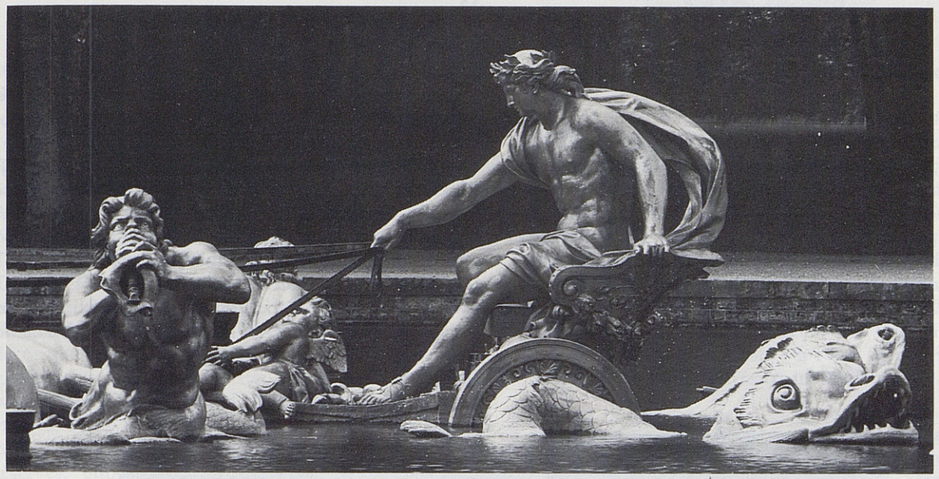
PARIS, PALAIS DU LOUVRE

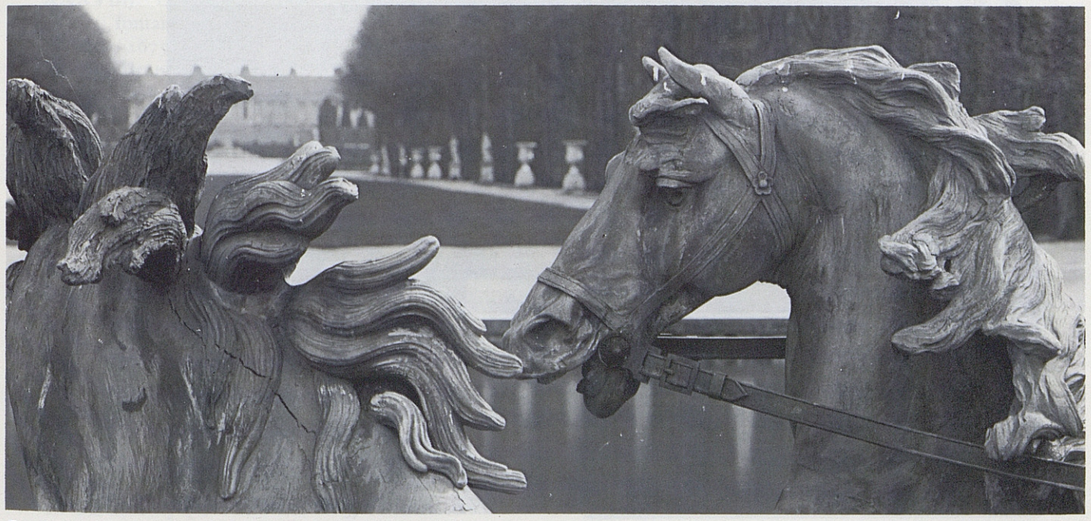
13*
Apollo (or the Rising Sun) in his Chariot

1668–70 Group Lead
Exec. after designs by Le Brun for the West end of the Petit Parc, facing the garden-side of the Palace. This group was inspired by D. Guidi's fresco repr. Aurora, in Rome. Instalms. of 4200 L., 4100 L., 4000 L., 3400 L., 2600 L. between 1668–72; in 1671, the group was moved from the Gobelins to Versailles, where it was gilded by Bailly and put into position (*Comptes,* I, 253, 333, 419, 513, 616). The Bassin d'Apollon (also called Bassin du Soleil Levant) shows Apollo in his chariot, emerging from the water, driving a team of four horses, accompanied by four 'baleines' (sea-mammals) and four tritons blowing conch-shells; at the feet of Apollo a young cupid urges on the horses. In 1734, the badly damaged group was restored by J.-B. Lemoyne II, who had to re-cast some parts and to restore the rest (cf. Dandré Bardon, *Eloge hist. de J.-B. Lemoyne,* Paris, 1779, p. 46; Furcy-Raynaud, *Invent. sculptures comm. par les Bât. du Roi au 18è.s.,* 1909, p. 61). Engr.* by Thomassin, *Vers.,* p. 136 and by L. de Chastillon, 1683.

VERSAILLES, GARDENS

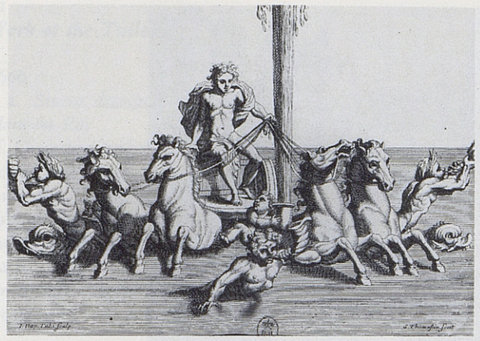






Details

13



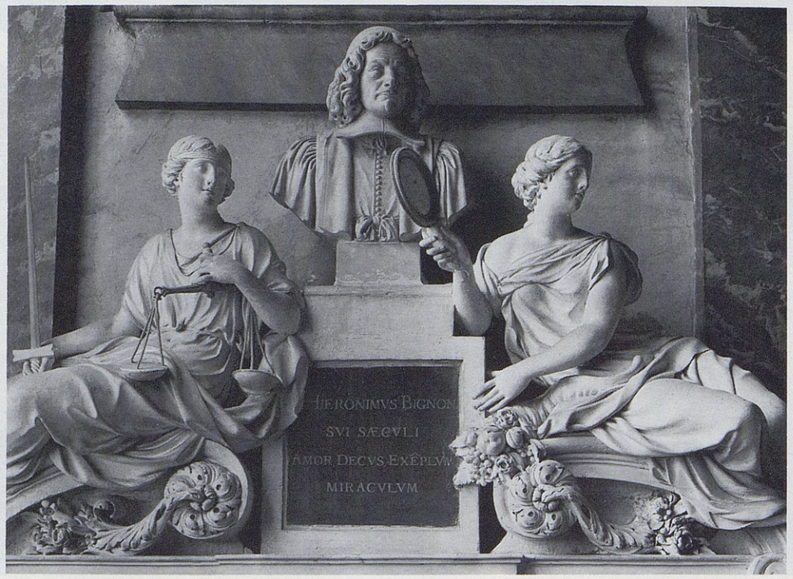
13

four Virtues "seated, with their appropriate attributes" and, underneath, an epitaph engr. on black marble. During the Revolution it was transported in separate parts to the Mus. des Mon. fr., then, in 1818, partially reassembled in the second chapel of the Church, with two Virtues instead of the original four; on the left sits Justice* (with sword and balance), on the right, Truth* (with the restored mirror and a serpent entwined around it). The attrib. of these Virtues to Tuby is likely to be correct: they are very close in style to the works of T.'s youth, such as Galatea (no. 10) or Immortality for the tomb of Cureau de la Chambre (no. 18).

PARIS, CHURCH OF SAINT-NICOLAS-DU-CHARDONNET

14
Work on the Tomb of Jérôme Bignon (1589–1656)

ca. 1668 Marble
cf. Girardon (no. 106), who, acc. to Brice (*Descr.,* 1698, II, p. 47) and Dezallier (*Paris,* 1778, p. 266) exec. the marble bust of Bignon in the centre of the monument at St.-Nicolas-du-Chardonnet. Nivelon ('Le Brun', p. 381) says that "the chapel of M. Bignon, Conseiller d'Etat, is decor. after a design by Le Brun and is most agreeable" and attribs. the sculpture to Tuby. The work was exec. between 1667 (the year when Bignon's sons obtained the right to use this chapel for their family) and 1685 (descr. by Le Maire, *Paris,* II, p. 198). The monument consisted of a bust flanked by



14

15
Work at the Château de Saint-Germain-en-Laye

1669 Lead, tin and stucco
a. T. alone rec. 2173 L. "on acc. of works of sculpture in lead and tin which he does in the Grotto of the Petit Appartement du Roi".
b. Working with a team incl. L. Magnier (no. 20), Mazeline (no. 2), Regnaudin (no. 20b) Legendre (no. 22), Bernard and H. Legrand; they rec. 12,500 L. "as the balance and final payment for all the stucco works done by them in the Petit Appartement du Roi".
c. Finally T., together with H. Legrand, rec. 2945 L. "as total payment for the stucco works which they did in the Cabinet which is at the centre of the terrace in front of the old château" (*Comptes,* I, 343).
Destroyed.



16–17



18

16 17
Bassins des Tritons et des Sirènes

1669–71 Two groups of four figures Lead
Av. size of Tritons and Sirens from head to thigh: ca. 113; tails: ca. 130.
After designs by Le Brun, exec. in collab. with Le Hongre (no. 23–4(*)), but the larger payments made to T. indicate that he did the greater part of the work. Together T. and Le Hongre rec. 1800 L., then T. alone 3000 L. and 900 L. (*Comptes,* I, 333, 419, 513). The two Bassins des Tritons and des Sirènes (or des Couronnes) decor. the Parterre Nord. Each of the Bassins included a group of two tritons and two sirens sporting in the water. They held garlands and lifted up the royal crown; water was gushing across the fleurons of the crown. Visible in a drawing* in Bibl. Nat. Est. (B 2a réserves, publ. in Marie, *Naissance de Vers.,* I, pl. XXXVIII). Descr. in C. Denis ('Explic. de toutes les . . . fontaines . . . de Vers.', Bibl. Nat., Ms. fr. 2348, ca. 1675), Combes (*Explic. hist.,* p. 81–2), Nivelon, ('Le Brun', p. 264). In 1686, the royal crowns were replaced by laurel-crowns held much lower, in order to hide the water-jets; they were exec. by Jouvenet (no. 41) and Mazeline (no. 44*).

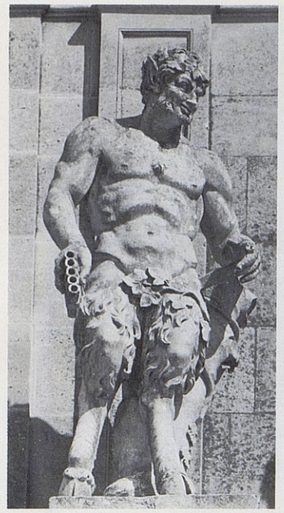
VERSAILLES, GARDENS

18*
Epitaph of Marin Cureau de La Chambre (1594–1669)

ca. 1670 (?) Bas-relief Marble H: 160
Marin Cureau de La Chambre, physician to the King, eminent member of the Acad. des Sciences since 1635, author of numerous treatises, died on 29 Nov. 1669. He was buried in the Church of St.-Eustache; an epitaph was attached to the second pillar in the nave, on the left. His son, Pierre Cureau de La Chambre, curé of St.-Barthélemy (cf. Melo nos. 1–3) commissioned the epitaph, as indicated in his testament of 13 April 1693 (Min. Centr. Arch. Nat., Et. XCVII, 92). The date of this comm. is not known, but the epitaph was certainly completed by 1680 and put into place, because on 15 June 1680 Marie Duchesne, the widow of Marin, established a Foundation for the saying of Masses for her husband. She had obtained permission to have a slab placed near the monument with an inscription explaining the foundation (Arch. Nat., LL 723, fol. 292 v°).



18



22



21



20



19

Some years later the monument was moved and attached to a pillar between the Lady Chapel and the Chapel of Colbert. Described and attrib. to T. by Le Maire, *Paris,* 1685, I, p. 526–9; Nivelon, 'Le Brun', p. 249; Brice, *Descr.,* 1725, I, p. 449. These three historians attrib. the design to Le Brun. Piganiol disagrees (*Descr.,* 1742, III, p. 7); he insists that a model for the epitaph had been created by Bernini, not by Le Brun, and was in the Cabinet of Pierre Cureau de La Chambre, where many connoisseurs had seen it. Pierre Cureau had in fact in his possession a bust by Bernini repr. his father which Tuby probably used for the medallion portrait on the epitaph (Le Maire, *Paris,* III, p. 302–3); at the time of Pierre Cureau's death, the bust was no longer with him (Invent.a.d., cf. *supra*). It is very likely that the general conception of the epitaph goes back to Le Brun, not to Bernini, because Bernini's journey to France took place in 1665, four years before Marin's death.

In Feb. 1794, the epitaph was given shelter at the Petits-Augustins; in 1818, it was reclaimed by the Church of St.-Eustache (*Arch. Mus. Mon. fr.,* II, 127, 155, 188, 264), but was trsf. to the Museum at Versailles (E. Soulié, II, p. 67). In 1957, it was deposited in St.-Eustache and placed in a chapel of the ambulatory on the south side. Drawings of the epitaph are in Bibl. Nat., Ms. fr. 8237, fol. 107 (Raunié, *Epitaphier,* IV, p. 46–8) and in the Cab. des Est. of the Musée Carnavalet* (P.C. réserve, tombeaux, no. 10). The background has disapp.; it consisted of a marble plate, arched at top and bottom, in a white marble frame, above it an urn with garlands, two smoking vases and, underneath, the coat-of-arms of the deceased. Preserved are the main bas-relief of a winged figure of Immortality, lifting towards heaven a medallion with a bust of the deceased and the inscription: MARINVS DE LA CHAMBRE·ARCHIATER. OBIIT 1669 AET 75.

PARIS, CHURCH OF SAINT-EUSTACHE

19–24
SCULPTURES ON THE SOUTH WING OF THE CENTRAL BUILDING, VERSAILLES PALACE

19* ***Hyacinthus*** **20*** **Clytie** **21*** ***Thalia*** **22*** ***Pan***

1670–72 Four statues St.-Leu stone Av. H: 240
Four of the 12 statues placed at the attic storey, on the façade of the central building looking south. From 1670–72, T. rec. a total of 2450 L. for four stone figures, five bas-reliefs (no. 23) and two medallions (no. 24) for the façade on the side of the Orangerie (*Comptes,* I, 419, 513, 616). Piganiol (*Vers.-Marly,* 1742, I, p. 7) attribs. to Roger and T. four statues on this façade: Flora, Zephyr, Hyacinthus and Clytie. But Flora and Zephyr seem to belong to Le Hongre (nos. 32*–33*). Roger (no. 3) in fact rec. payments for two statues which we cannot identify. Thalia and Pan are given by Piganiol (*ibid.*) to Houzeau, but we cannot follow him in these attribs. either. We suggest attributing to Tuby: Hyacinthus (very bad 19th c. copy); Clytie, who is close to T.'s style; Thalia (copy) and Pan (copy). Hyacinthus holds in his left hand the flower of his metamorphosis. Clytie, dying of love, is transformed into a heliotrope plant; one is growing at her side. Thalia, Muse of Comedy, holds an open roll of parchment, at her feet a mask. Pan, with goats' feet, holds a five-sided flute, cf. Souchal, 'Vers.', *GBA,* 1972[1], p. 81–5.

VERSAILLES, PALACE

23
Five Bas-reliefs of Children

1670–72 Stone
Placed below the statues nos. 19–22. Payments *ibid.* The children are occupied with gardening and poetry. The bas-reliefs disapp. during Hardouin-Mansart's alterations. Destroyed.

24
Two Oval Medallions

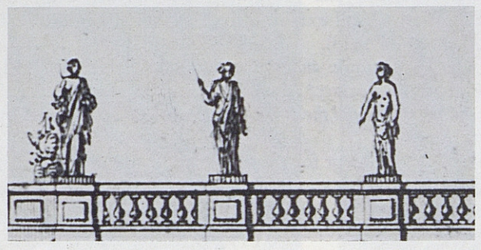
1671 Stone
For the same façade. Placed behind the columns which support the balconies. Payment together with nos. 19–23. Not identified; replaced by copies in the 19th c. Destroyed.

25
Sculptures on the Ceilings of the Chambre and the Cabinets de la Reine, Versailles

1671–73 Stucco
About this decor., exec. in collab. with Mazeline, cf. Mazeline no. 4. Payment 21,993 L. (*Comptes,* I, 513, 616). Destroyed.

26
Ornaments for the Aviaries, Versailles Palace

1672
Payment 400 L. (*Comptes,* I, 624). About these aviaries, cf. Houzeau no. 37*, who rec. 2300 L. for similar ornaments. They were attached to two corner cabinets in the Cour de Marbre. Destroyed by Hardouin-Mansart.



27

27
Ceres, for the Palace of Versailles

1672 Statue St.-Leu stone H: ca. 250
Placed on the balustrade of the South Wing of the Offices. Together with Pomona by Mazeline (no. 5) and Flora by B. Massou (no. 15) this statue personified one of the four Elements, the Earth. Visible in I. Silvestre's engr.* of 1674: "Le Chasteau de Versailles vers l'avant-cour" (detail). Attrib. to T. by Piganiol, *Vers.-Marly,* 1764, I, p. 14. The average payment for these statues was 400 L., contained in the payment of 1200 L. which T. rec. in 1672 "for a figure of Ceres", but which certainly incl. other works (*Comptes,* I, 616). Destroyed in 1814, when the South Wing of the Offices was demolished.



28

28*
Two Cupids playing with a Swan

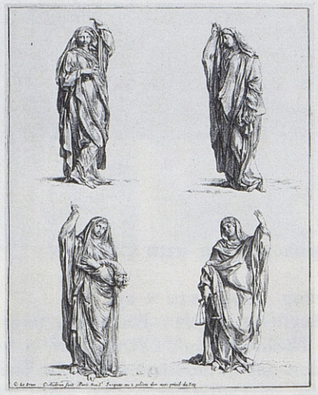
1672 Group Lead 119 × 150
cf. Ch. Seymour, 'Vers., Fountains, two sculptures from the Théâtre d'Eau', *GBA,* 1942[2], p. 40–46. The group decor. one of the fountains in the Théâtre d'Eau at Versailles, cf. Desjardins no. 22. Exec. after designs by Le Brun (Cab. dessins, Louvre, Inv. 30166), but with the sculptor taking a certain amount of liberty. T. rec. an instalm. of 500 L. in 1672 and the balance perhaps on 16 Dec. 1672, included in the final payment of 1600 L., for unspecified works (*Comptes,* I, 616, 624). Engr.* by J. Lepautre in 1677 with T.'s name in the caption under the engr. Piganiol (*Vers.-Marly,* 1701, p. 317) erroneously attribs. this fountain to Le Hongre. The Théâtre d'Eau was destroyed in 1750, the sculptures were dispersed. T.'s fountain disapp. until 1930; then, coming from a Russian collection, it reappeared in the Parisian trade, together with that by Legros I (no. 17b). The two fountains, exhib. in the French Pavilion at the World's Fair in New York, 1939, were acquired by the National Gallery of Art, Washington (Tuby's group, Inv. no. A41). T.'s fountain consists of a group of two cupids in a large shell, playing with a



28

swan; one of the cupids, standing, strokes the neck of the swan stretched upwards in the centre; the water-jet emerged from the swan's open beak; the other cupid lies on his back on rushes, his legs in the air, his quiver beside him. The pedestal (disapp.) was covered by rock- and shell-work, as shown in Lepautre's engraving.

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29a

29
Works for the Funeral Service of Chancellor Séguier

1672 Cardboard or stucco
Le Brun supplied the designs for the whole decoration for this funeral service which took place on 5 May 1672 at the Church of the Oratoire St.-Honoré in Paris. Other sculptors collab., cf. Girardon no. 28. The mémoire about the expenditure, quoted under 30 July 1672 in the *P-V* (I, 394), indicates clearly Tuby's share of the work, for which he rec. 105 L.:

a. *The four figures which supported the sarcophagus*
These were "four figures of women, standing, in a sad and distressed attitude. Their dresses were trimmed with golden stars. They repr. Justice, Science, Fidelity and Piety" (A. Félibien, *Entretiens,* V, p. 120). Engr.★ by G. Audran.

b. *The models for the winged death's heads around the tombs*

c. *The wooden vase at the top of the pyramid of light and the model of the flame which issued from it*

d. *A winged woman on the top*
Acc. to Nivelon, 'Le Brun', p. 245, Immortality was "supported in the air by large wings, crowned with golden stars and dressed in a large cloak, trimmed with stars also golden. In one hand she held a sceptre and in the other a star-bordered shield, on which was the name of M. Le Chancelier in gold letters" (Félibien, *ibid.*).

These works are visible in S. Leclerc's engr., illustr. under Desjardins no. 17★.
Destroyed.

30
Cupid and Animals for the Labyrinthe, Versailles

1672–74 Lead
cf. J. Wilhelm, 'Le Labyrinthe de Vers.', *Rev. Hist. Vers.,* 1936, p. 44–63; S. Hoog, 'Du nouveau sur le Labyrinthe de Vers.', Colloque sur l'animal de Lascaux à Picasso, Paris, 1976 (unpublished). In 1672 & 1673, T. rec. instalms. of 1100 L. and 2100 L. "on account for the Labyrinthe" and in 1674, 1355 L. towards a final payment of 2955 L. "for the lead figures for the Labyrinthe" (*Comptes,* I, 616, 696, 760).

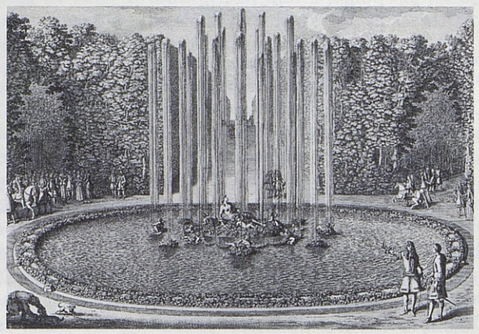
a.★ Cupid Statue H: 152
The entrance grille was flanked by two small lead statues on pedestals: Tuby's Cupid, unwinding the guiding thread, and the Aesop of P. Legros I (no. 16a), author of the 39 Fables repr. in the Bosquet du Labyrinthe. All the old Invents. and Descriptions attrib. the Cupid to Tuby. The entrance to the Labyrinthe was engr. by S. Leclerc★ and painted by Cotelle (cf. P. Legros I, no. 16★). The statue of the Cupid, placed in 1885, after restoration, in the Bosquet de l'Arc de Triomphe, is now in the Musée de Vers. (MV 6051).

A plan of the Labyrinthe in the Coll. Tessin, Nat. Mus., Stockholm has a mss. list of the sculptors of 36 of the fountains. This allows us to attrib. to Tuby the sculptures illustr. the following fables:

b. *The cock and the fox:* Fable no. III, engr. by S. Leclerc★. Still extant: a fox★ in the Musée de Vers. (H: 41; MV 7948).

c. *The peacock and the nightingale:* Fable no. XVI, engr. by S. Leclerc★.

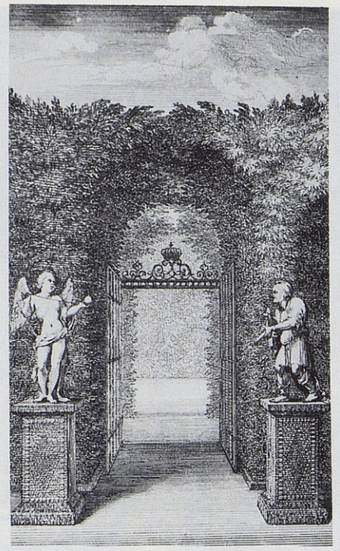
d. *The kite and the doves:* Fable no. XXXIII, engr. by S. Leclerc★.
Destroyed, except for the Cupid and a fox in the Musée de Versailles.



31b



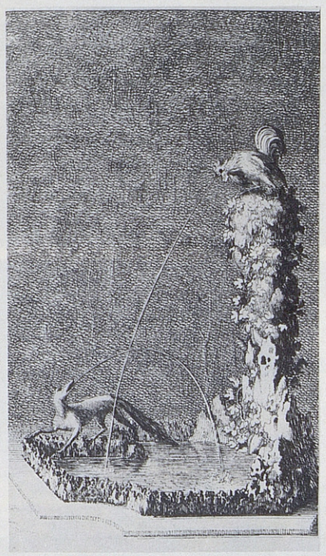
30b



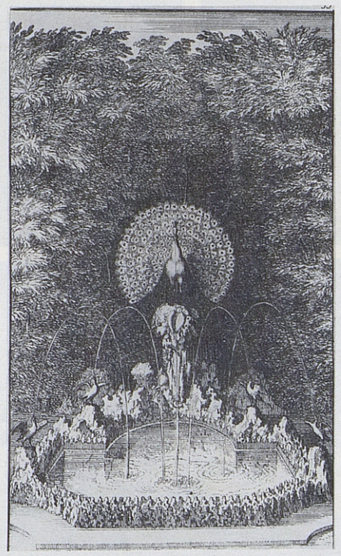
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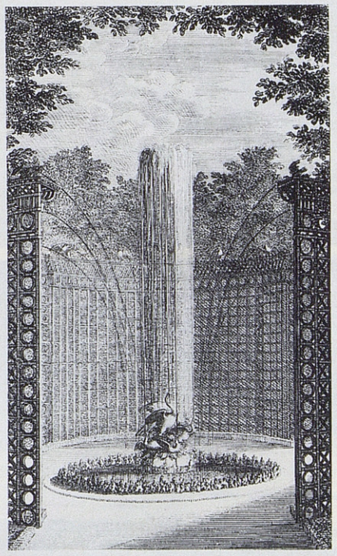
30a



30b



30c

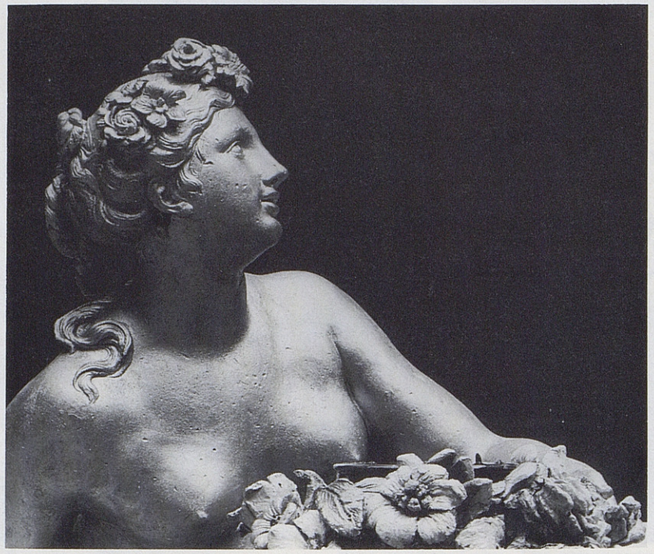


30d

31
Bassin de Flore

1672–74 Lead, originally gilded
cf. Invent des plombs, Arch. Nat., O[1] 1968; Combes, *Explic. hist.,* p. 96–7; Piganiol, *Vers.-Marly,* 1701, p. 313–4. One of the four Bassins des Saisons, placed symmetrically in relation to the East-West axis of the Allée Royale; after designs by Le Brun, cf. Marsy no. 38. Instalms. paid to Tuby of 420 L., 4000 L., 7500 L., 6000 L. and a final payment of 20,834 L. in 1679, concerning also nos. 38 and 44a (*Comptes,* I, 616, 696, 760, 830, 1157; *NAAF,* 1876, p. 55). The sculptures were put into position in 1674. Tuby's bassin consisted of:

a.★ Flora and four cupids Flora 260; Cupids 130
Flora, personifying Spring, is reclining on flowers; crowned with flowers, she holds a flower-filled basket;



Detail *31a*

the four cupids are lying around her, in various attitudes. In 1897 important restorations were carried out (breasts, left arm, feet and part of the right leg were re-done). Engr. by Thomassin, *Vers.*, p. 133; sanguine drawing, Bibl. Nat. Est., Va 78f, V.

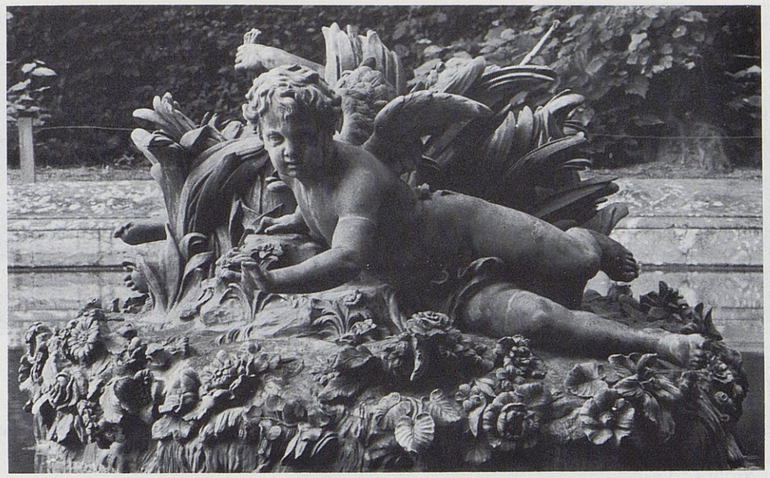
VERSAILLES, GARDENS

b. Eight Zephyrs

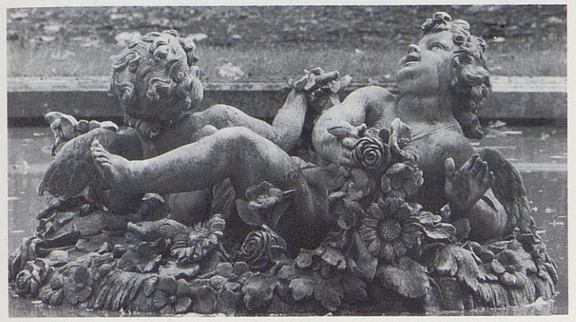
They surrounded the central group of Flora and the Cupids, arranged in two concentric circles, as shown in P. Lepautre's engr.*; those of the interior circle were connected by a garland of flowers. In 1681, these zephyrs, at the same time as the cupids of the other Bassins des Saisons, were trsf. to the Salle du Conseil;



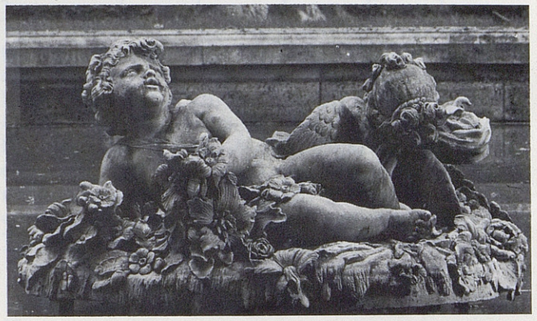
31a



Copy (or cast) *31b III*



31b II



31b I

Tuby's Zephyrs and Girardon's Cupids (no. 30b) were arranged in the water channels which bordered the Salle (Etat des Sculp. de Vers., no. 304; Piganiol, *Vers.-Marly* 1701, p. 309); this led to a modification of the arrangement of Tuby's Zephyrs, which brought him a payment of 2200 L. "pour le rétablissement qu'il fait aux ornemens de sculpture de la fontaine de Flore et Salle du Conseil." (*Comptes,* II, 20). A drawing (Musée de Vers., Des. 837) of the Salle du Conseil (or des Festins) shows this arrangement. In 1706, the Salle du Conseil was demolished. Tuby's eight Zephyrs were at once moved to the Trianon Gardens (Descr. in the Invent. des Plombs, Arch. Nat. O^1 1968).

I*–II.* Four of them were reinstalled as pairs in the middle of the two Bassins west and east of the Salle des Marronniers (Piganiol, *Vers.-Marly,* 1764, II, p. 247 mentions one of these pairs).

VERSAILLES, TRIANON GARDENS

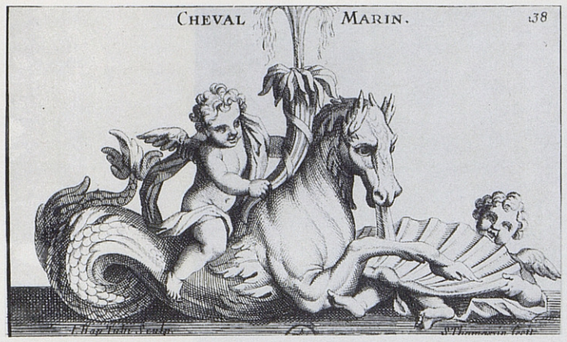
III.* In the 18th c. the third pair, probably because it had been damaged, was replaced by a modern copy (or cast) and decorates the upper bassin of the Plat fond. These six zephyrs (I, II, III) have been identified at Trianon by F. Gébelin, 'Les fontaines de plomb du Grand Trianon', *BSHAF,* 1937, p. 108–14.

VERSAILLES, TRIANON GARDENS

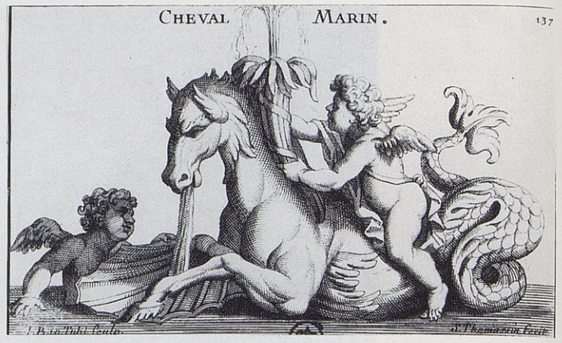
IV. *The last two zephyrs* seem to have been moved to Meudon at the same time as Regnaudin's cupids (no. 23b); the Invent. des marbres et plombs at Meudon (Arch. Nat., $O^1 1963^3$) mentions in the Parterre de la Grotte "two children in lead, three pi. high, lying on flowers".
They have since disappeared.

c. *Flowers* Lead

P. Lepautre's and Mariette's engrs. show that Tuby had made four flower-baskets for the Bassins, alternating with the zephyrs of the outer circle. The rim of the bassin was also covered by a flower decoration.
Destroyed.



32



33

32 33
Cupids and Sea-horses at Versailles Palace

1672–76 Two groups Lead
At the corners of the Pièce d'Eau at the top of the Canal. After designs by Le Brun (Nivelon, 'Le Brun', p. 264). Payments between 1672–79 of 600 L., 2000 L., 1500 L., 3700 L., 400 L., 1900 L. towards a total payment of only 8000 L. (*Comptes,* I, 616, 761, 831, 902, 963, 1157). In Jan. 1676, the groups were moved from T.'s studio at the Gobelins to the Canal de Vers. and bronzed in the same year. Each group consisted of a sea-horse spouting water into a shell which a cupid is holding in front of it, with another cupid riding on its back, holding up a cornucopia. Engr.* by Thomassin, *Vers.,* p. 137–8; drawing by L. De Chastillon, Cab. Dessins, Louvre Inv. 3350 R.F. and Stockholm, Nat. Mus., Tessin 393. They seem to have disapp. at the end of the 18th c. Destroyed.

34 35
Two Figures of Months for the Salon Octogone, in the Appartement des Bains, Versailles

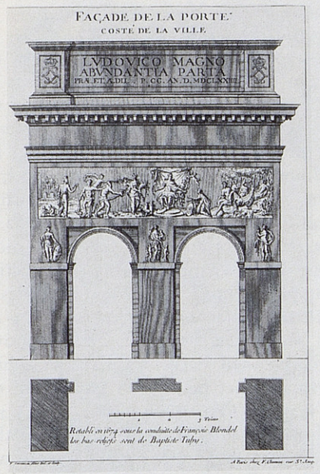
1672–76 Lead, originally gilded H: ca. 160
cf. Desjardins no. 27. Figures of winged young men, seated, holding a cornucopia in one hand and a great candle-sconce in the other; they repr. the 12 months of the year. Exec. after designs by Le Brun. Payment 2650 L. in several instalms. for two figures (*Comptes,* I, 615, 761, 831, 902). Félibien des Avaux (*Versailles,* 1703, tables) and Piganiol (*Vers.-Marly,* 1730, II, p. 20), agree in attributing to T. only the figure of April; engr.* by Thomassin in Monicart, *Vers. immortalisé,* I, p. 71. It is, however, certain that T. made a second figure of a Month. He also exec. at least one of the medallions placed behind the figures, decor. with the appropriate sign of the zodiac (a steer for April) and a garland; payment 300 L. (*Comptes,* I, 902). cf. B. Massou no. 24. Destroyed in 1772.



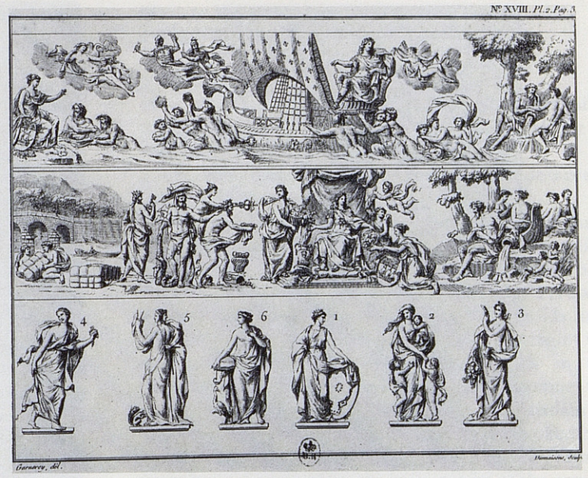
34

36
Sculptures at the Porte Saint-Bernard, Paris

1673–74 Stone
This gateway stood at the Quai de la Tournelle, near the Collège des Bernardins. It was erected by François Blondel at the request of the Provost and the aldermen, to thank the King for having abolished certain unpopular taxes imposed on merchandise carried by boat on the Seine. All the sculptures which decorated it were by Tuby. They are mentioned in detail in his Mém. of 9 June 1676 (Arch. Nat., K 1025, fol. 134), amounting to 7700 L.
I. Façade on the town-side
a. *Inscription,* above the cornice:
LVDOVICO MAGNO
ABVNDANTIA PARTA
PRAE. ET AEDIL. P.CC.AN.D.MDCLXXIIII
and on either side the *King's Cypher* (162 × 113) decor. with foliage and surmounted by the royal crown. Val. 250 L.
b. *Louis pouring forth riches* (146× 295)
This long bas-relief decor. the whole front of the gateway above the arches. It consisted of 17 figures,



361



361, II

some of them almost in the round, val. at 3000 L. The King, as Apollo, seated under a canopy, poured riches out of a cornucopia to the city of Paris, kneeling on his left; behind her, the River Seine, with naiads and children rejoicing about his generosity. To the right of the King: Abundance, Mercury, Hercules, two Kings, one of them offering a crown, the other with a double Janus head, a key; on the bank of the river, children playing with bundles.
c. *Three figures of women,* attached to the piers, under the bas-relief (H: 226); valued at 650 L.
Magnificence, crowned, holding a shield engr. with the architectural plan of a palace.
Charity, with three children of different ages.
Liberality, emptying a cornucopia.
II. Façade on the side of the faubourg:
a. *Inscription,* above the cornice:
LVDOVICI MAGNI
PROVIDENTIAE
PRAE. ET. AEDIL. P.CC.AN.D.MDCLXXIIII
and on either side, the *King's Cypher,* as *supra* Ia.
b. *Louis XIV at the helm of a boat* (146 × 295)
Composed of 20 figures. Val. at 3200 L. On the left, the city of Paris, seated; two tritons showing her a parchment announcing the abolition of the tax; tritons sounding conch-shells in front of the boat which moved ahead, all sails unfurled, steered by the King, who was seated in the back, dressed as an antique god; in the sky were flying Venus and Cupid, Mercury, Iris, Zephyr; tritons and naiads pushed the boat; on the right were seated the Seine and the Marne.
c. *Three figures of women,* attached to the piers below the bas-relief (H: 226) Val. at 600 L.
Diligence, carrying a spur, walked along holding up a fold of her dress, accompanied by a cock.
Foresight, with a double face, holding a compass and accompanied by a squirrel.
Vigilance, holding an antique lamp and a book, accompanied by a crane.
Tuby was paid in several instalms. from 12 Dec. 1673 to 28 Feb. 1676 (receipt attached to the Mémoire, cf. *supra;* grosse of 24 July 1676, Min. Centr. Arch. Nat., Et. LXXV, 182). These sculptures are descr. by Le Maire, *Paris,* 1685, III, p. 474–9; Hurtaut and Magny, IV, p. 118; Millin, *Antiq. Nat.,* II, ch. XVIII, who had engrs.* of the sculpted decor. by Garnerey and Desmaisons made at the time when the gateway was demolished; another engr.* by Simonneau.
The gateway was destroyed in 1791.

37
Group of Children for Versailles

1673–74 Bronze
Payment 4200 L. (*Comptes,* I, 696, 760). This group decor. a marble bassin in the centre of the terrace on the first floor of the façade of the Palace, giving on to the Parterre d'Eau; it was gilded by Bailly; the bassin had been carved by Legrue, Misson and Derbais, but disapp. in 1677, when Hardouin-Mansart undertook the construction of the Grande Galerie in place of this terrace. cf. Marie, *Naissance de Vers.,* II, p. 297. Destroyed, or perhaps re-used in the Galerie d'Eau (cf. no. 49).

38
Models for the Parterre d'Eau, Versailles

1673–75
a. On 14 April 1673, M. Anguier, Tuby, Cucci and Ph. Caffieri rec. 550 L. for a model (*Comptes,* I, 615) of the first project for the Parterre d'Eau, cf. Sibrayque (no. 2). Several documents give an idea of the Parterre d'Eau in 1674; it was later changed (illustr. in Marie, *Naissance de Vers.,* I, p. 145–7).



38b

b. In 1674, Le Brun was comm. to direct the decor. of the bassins and the Parterre. This project, called "Grande Commande", consisted of 24 statues and four groups of Abductions; the plaster statues were tentatively put on wooden pedestals. In 1675, T. rec. 771 L. for "four plaster figures made and put into position on the edge of the Parterre d'Eau" (*Comptes,* I, 831); these were perhaps the four Abductions which were to stand at the four corners of the Parterre. Regnaudin (no. 29) began his Abduction of Cybele in 1675; Marsy (no. 57) undertook that of Orithyia in 1677 and Girardon (no. 42) that of Proserpina in the same year. The fourth Abduction, that of Coronis by Neptune, should have been done by Tuby (Combes, *Explic. hist.*, p. 129–30). He never executed it, but it is possible that he had made a plaster model and that the payment in 1679 for "the plaster figure for the Parterre d'Eau" refers to it (*Comptes,* I, 1157; cf. no. 31). Le Brun's designs (Louvre, Cab. dessins Inv. 29820★ or 29863) could also have been used for this project.

c. The realisation of the Grande Commande extended over several years. In 1679, T. rec. another 300 L. "for the three plaster figures which he has made and put into position on the edge of the Parterre d'Eau" (*Comptes,* I, 1157).
Destroyed.

39
Work on the Escalier des Ambassadeurs, Versailles

1674–82
Tuby played an important role in the team of sculptors engaged for this decor., under the direction of Le Brun and D'Orbay (cf. Nolhac, *Création,* p. 110–20; Marie, *Naissance de Vers.*, II, p. 263–77).

a. *Fountain and niche*
1674–82 Wax, bronze, marble
T. rec. numerous payments: 1000 L. in 1674, for the fountain; 1700 L. in 1677, for the marble bas-reliefs for the niche; 1000 L. in 1680 for the wax models and the bronze work; 2600 L. in 1681 for bronze ornaments; 3000 L. in 1681 for the fountain; 5300 L. in 1682 for sculptures at the fountain (*Comptes,* I, 761, 963, 1285; II, 20, 60, 197). On 21 April 1697, he rec. the balance towards a total of 17,600 L. (Arch. Nat., O^1 1762 A; *Comptes,* IV, 144, 206). The fountain decor. the niche on the first landing. It was changed during construction and was not completed until 1682. The first descr. appeared in the *Mercure Galant* of Sept. 1680, p. 314–20: bronze dolphins supported the first bassin; above, tritons carried a marble shell, decor. with a mask, which spurted water into a basket filled with shells. But the descriptions of Piganiol (*Vers.-Marly,* 1701, p. 21) and Félibien des Avaux (*Versailles,* 1703, p. 87) show that the tritons were removed and a second bassin was added. The back of the niche, with cul-de-four vaulting, and the sides carried a decor. of shells, rushes and icicles. Houzeau (no. 43★) and B. Massou (no. 22) had collab. in 1674 on this decor. and together had rec. 300 L. In 1712, an antique group was placed on the top bassin, repr. a marine centaur abducting Silenus and the fountain was once more re-modelled. Chevotet's and Surugue's engr. (Houzeau no. 43★) shows the niche in this latter state. The superimposed bassin and the dolphins by Tuby are clearly visible. The famous staircase and the niche have been destroyed, but the two bassins are still extant in the USA and the antique group is in the Louvre.

b. *Bases for Ionic pilasters*
1675 Bronze, gilded and fired
These pilasters rhythmically divided the wall sections of the upper part of the staircase. T. rec. 3647 L. (*Comptes,* I, 831, 964). Destroyed.

c. *Trophies and festoons in four niches*
1678–79 Bronze and metal, gilded
T. and Coyzevox (no. 13) together rec. 10,290 L. in several instalms. (*Comptes,* I, 1049, 1156; II, 165). These niches, in the middle of each of the four walls on the higher storey, were richly decorated: festoons, Rhodian sun-masks, trophies of arms, cuirasses; the niche in the main wall, above the fountain, carried a bust of the King; in the opposite wall, a niche with the arms of France and Navarra. The niches in the two short walls contained the arms of Hercules and Minerva. Engr. by Surugue (Coyzevox no. 13★). Destroyed.

40
Work at the former Chapel, Versailles Palace

1675

a. *On the model for the chapel*
Payment 146 L. in 1675 (*Comptes,* I, 831). Destroyed.

b. *Bronze bases*
For the 8 columns and 16 pilasters. Payment 3300 L. in several instalms. from 1677–8 (*Comptes,* I, 963, 1049). P. Legros I (no. 24), Le Hongre (no. 52) and Lespingola (no. 4) also did sculptures in this chapel, which was



41

42
Sculptures at the Tomb of Turenne

1676–80
cf. G. Marsy nos. 54, 55★ for details and illustrs. of this tomb, which was exec. by Tuby and G. Marsy and erected at St.-Denis:

a.★ Immortality supporting the Maréchal de Turenne
Group Marble 165 × 235
The group rests on a sarcophagus in front of a pyramid. The maréchal is repr. dying, stretched out on a lion's skin, symbol of his great courage; a commander's baton in hand, he supports his body on the knees of a crowned woman symbolising Immortality, who holds up a crown of laurels towards the sky. An eagle with outstretched wings seems to shrink back in fear, symbolising the Empire, over which Turenne won numerous victories; his generosity and disdain for wealth, manifested during his lifetime, are evoked by an overturned vase from which gold pieces are falling in abundance. In July 1680, the large model of the group in Tuby's studio was valued at 800 L.; the group was then rough-hewn; T. also worked on the architectural framework of the monument (Invent.a.d. of M. Cocuel, cf. *biogr.*).

After Marsy's death, Tuby claimed against the estate in respect of the contract "that he had made jointly" with the deceased; a second plea was made "for the preservation of Sieur Tuby's rights, resulting from the contract made by the deceased Marsy and by Sieur Tuby" (Arch. Nat., Y 14740; cf. Th. Hedin, *The Sculptures of G. and B. Marsy,* Columbia, 1983, p. 197, 203).

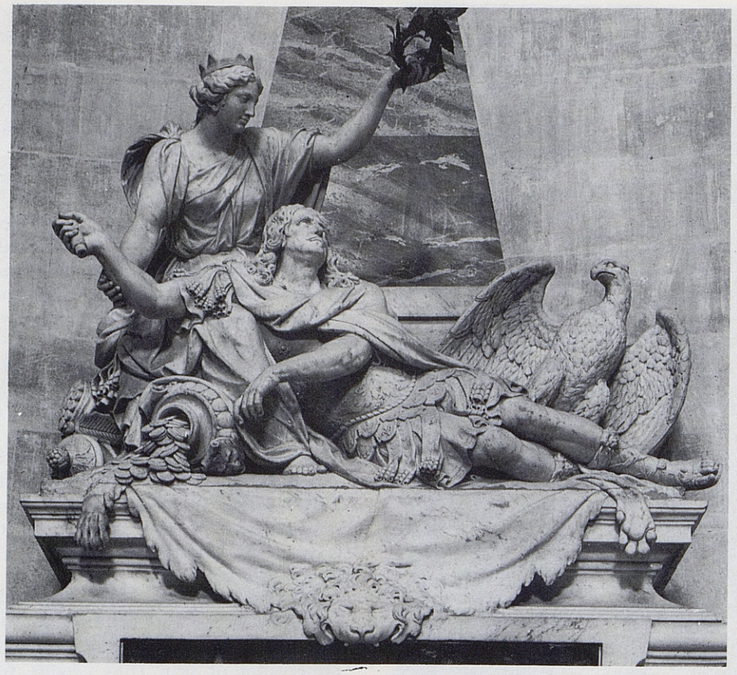
demolished in 1682 in order to make room for the 'Grande Salle des Gardes' or the 'Magasin'; in the 19th c. the Grande Salle in turn became part of the Salle du Sacre. Destroyed.

41★
The Lyric Poem

1675–80 Statue Marble H: ca. 230
Repr. one of the four forms of poetry; part of Le Brun's Grande Commande from 1674, which incl. 24 statues. T. rec. payments on acc. of 300 L., 600 L., 400 L., 1400 L. (*Comptes,* I, 831, 963, 1043, 1283) and the balance on 21 April 1697 (Arch. Nat., O^1 1762^A; *Comptes,* IV, 144, 206).; in 1692, the statue was valued at 4000 L. (Arch. Nat., O^1 1964^4). Exec. after a design★ by Le Brun (Musée de Vers., MV 7906). In July 1680, the statue, then in the course of execution, was in T.'s studio and was valued, together with its model, at 500 L. (Invent.a.d. of M. Cocuel, cf. *biogr.*). The Lyric Poem is repr. as a woman crowned with laurels and playing the lyre; her right foot rests on a rock. Placed at the south ramp of the Parterre de Latone. Engr. by Thomassin, *Vers.*, p. 108.



41



42a

b.* The battle of Turckheim
Bas-relief Bronze, gilded and fired 53 × 164
Placed in front of the sarcophagus. The battle of Turckheim in 1674 was one of the most famous and the last of Turenne's victories. Turenne is repr. on horseback at the head of his army, commander's baton in hand, surrounded by a group of officers, with fallen horses and dead enemies beneath them; he appears to be ordering his army to pursue the enemy, which prepares to retreat across the Rhine, visible in the background, on the left of the relief.

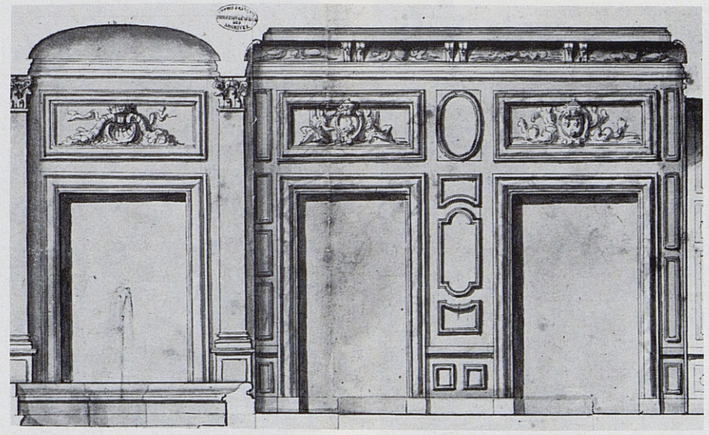
PARIS, DOME DES INVALIDES

43
Saint Benoît at Saint-Denis

1677 Statue White marble Life-size
In the Abbey of St.-Denis, placed in a niche on the altar of St. Benoît, standing against a pillar of the south-east transept crossing. The saint was repr. with the cross in his hand. The altar, its rich marble decor., the porphyry columns, the Ionic capitals and bases in gilded and fired bronze and the statue itself had been comm. in 1677 by the Prior of the Abbey, Dom Claude Martin, and paid



42b



44b

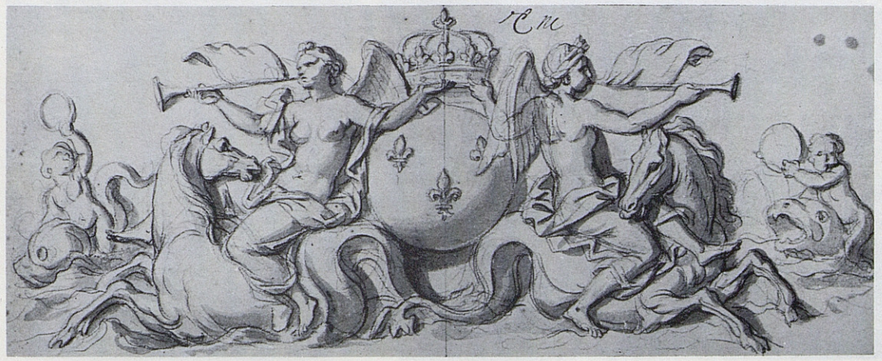
for by the monastery (cf. Dom Michel Félibien, *Hist. de l'abbaye royale de St.-Denys en France,* 1706, p. 533; Dezallier, *Environs de P.,* 1779, p. 380; Abbé H. Brémond, *Hist. litt. du sentiment religieux en France,* 1926, VI, p. 219). In 1680, the statue was in T.'s studio, valued at 500 L. (Invent.a.d. of M. Cocuel, cf. *biogr.*). On 3 Nov. 1793, the mutilated statue was stored by Lenoir in the Mus. des Mon. fr., then sold to secondhand dealers (*Arch. Mus. Mon. fr.,* II, 388; J. Vanuxem, 'Le chât. d'Anet', *Le XVIIè s.,* 1957, p. 392–406). Not ident. or disapp.

44
Work in the Appartement des Bains, Versailles

1677–81
a. *Bas-relief on the mantelpiece of the Salon Octogone*
Payment together with other works (*Comptes,* I, 1157), cf. no. 31. Surmounted by an oval-shaped painting by Houasse repr. Apollo and Daphne. Destroyed.

b. *Bas-reliefs in the Cabinet des Bains*
Lead and tin
Payment 6088 L. in several instalms. (*Comptes,* I, 1049, 1157). Exec. after designs by Le Brun; several of Le Brun's projects are preserved in the Cab. des Dessins in the Louvre (Inv. 29801*–2*–3, 29810, 29822, 29852, 29865–6); plans for the elevation of the Cabinet des Bains (Arch. Nat., O[1] 1768 A[2], no. 14*) show these bas-reliefs; they represented Figures of Fame on seahorses on either side of globes decor. with fleurs-de-lis, sirens surrounding the royal arms, cupids and tritons mounted on dolphins and seahorses etc., cf. P. Francastel, 'Quelques intérieurs disparus de Vers.', *GBA,* 1929[2], p. 286–9; Marie, *Naissance de Vers.,* II, p. 246–8. Destroyed.

c. *Bases of pilasters in the Cabinet des Bains*
Bronze, gilded and fired
Payment 850 L. in 1681 (*Comptes,* II, 15). Destroyed.



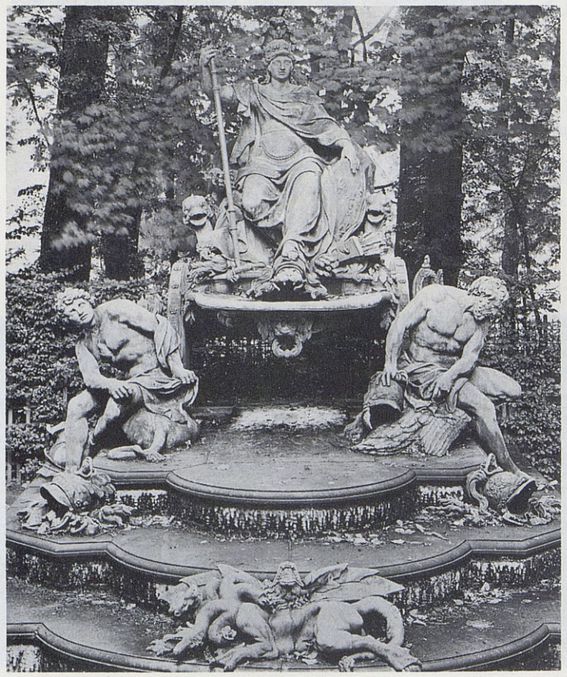
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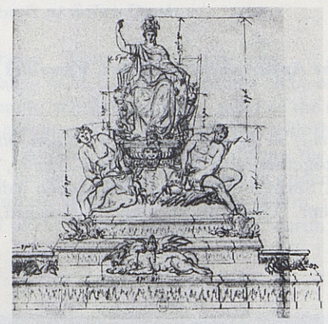
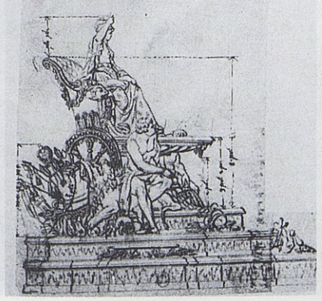
45★
Fontaine de la France Triomphante

1677–83 Lead
This fountain stood at the back of the Bosquet de l'Arc de Triomphe in the central axis. The drawings were supplied by Le Brun (Nivelon, 'Le Brun', p. 264). In 1677 T. rec. 1300 L. "for models of the Arc de Triomphe" (*Comptes,* I, 964), for the decoration of the whole Bosquet. He worked on the Fontaine de la France Triomphante from 1680–82 and rec. several payments on account; 1775 L., 5900 L., 280 L., 7300 L. (*Comptes,* II, 25, 190, 206, 279). The fountain was valued at 16,906 L.; the balance was paid on 21 April 1697 (Arch. Nat., O^1 1762^A; *Comptes,* IV, 144, 206). Acc. to Nivelon *(supra)* and Piganiol (*Vers.-Marly,* 1701, p. 320–1), Coyzevox (no. 29a★) and Prou (no. 9) collab. on the three main figures. Although neither Coyzevox nor Prou are mentioned in the *Comptes,* we know that T. had signed a Contrat de Société with Prou (cf. Prou's *biogr.,* p. 179) and that T. paid Coyzevox 1469 L. for his collaboration in accordance with a contract signed between them (Arch. Nat., O^1 1762^A). Mémoire of the lead sculptures of trophies and arms accompanying the chariot in Arch. Nat., O^1 1790. Sanguine drawings★ of the fountain seen from the front and in profile in Bibl. Nat. Est., Va 78f, 4; there are numerous old descriptions of this fountain celebrating the King's victories after the wars of the Succession and those in Holland. At the top of the marble tiers, France Triumphant★, seated on her chariot, which is shaped like a marine shell; she wears a helmet with the Gallic cock, a cuirasse and a royal mantle, her left hand rests on a shield★ decor. with the royal sun and three fleurs-de-lis; in her right hand she holds a lance; next to the wheels of the chariot trophies, flags and arms★; before the wheels are seated two captives, one leaning on a lion symbolising Spain★, the other on an eagle repr. the Empire (the latter is attrib. to Coyzevox by Thomassin, *Vers.,* p. 129). In the foreground a dragon with three heads, about to expire, repr. the disunited Triple Alliance★. In 1883, the group was very much restored; head and right arm of France were re-done. The figure of France and the chariot are now in the store at Versailles; the remainder of the fountain and of the group are still in the Bosquet de l'Arc de Triomphe. Engr. by Thomassin, *Vers.,* p. 129.

VERSAILLES, MUSEUM AND GARDENS


Detail 45

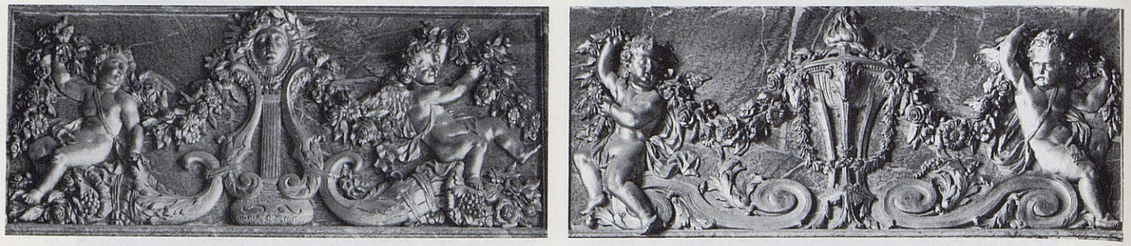

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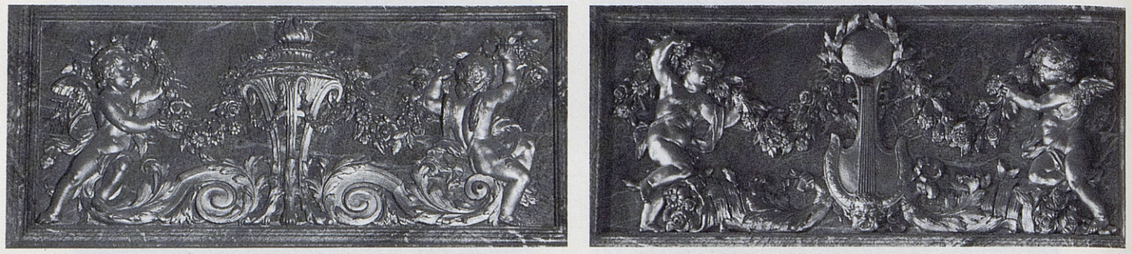

Detail 45


Detail 45


Detail 45



46a



46a

46
Work at the Salon de Vénus

1679
a.★ Four sopraportes Gilded metal
T. rec. 700 L. "for metal bas-reliefs for the sopraportes in the first room after the Grand escalier", i.e. the Escalier des Ambassadeurs, which opened on to this Salon (*Comptes,* I, 1157). These four bas-reliefs show cupids holding up flower garlands; in two of the bas-reliefs, the cupids are seated on volutes on either side of a tripod; in the two others, they lean on cornucopias on either side of a lyre and a lute.
b. Bases of four columns and eight pilasters
Gilded and fired bronze
Payment 3197 L. "for the bases of gilded bronze in the petit Salon next to the grand escalier" (*Comptes,* I, 1157). In this salon everything is in the Ionic order. The columns and pilasters decorate the East wall, which separates this salon from the former Escalier des Ambassadeurs.

VERSAILLES, PALACE

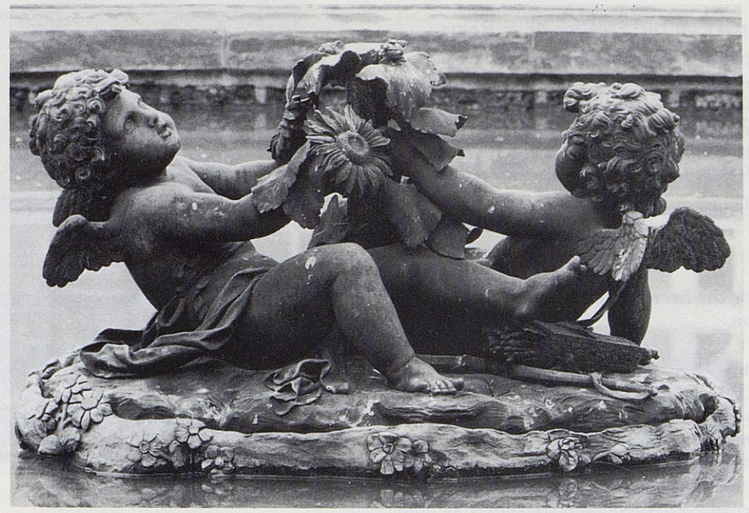
47
Work in the Grande Galerie

1679–81
a. Trophies framed by two children
1679–80 High reliefs Gilded stucco
T. and Coyzevox together rec. 3200 L., then 400 L. "for stucco trophies and sculptural ornaments which they did above the cornice of the Grande Galerie"; then T. alone rec. 1000 L. for one trophy (*Comptes,* I, 1156, 1285; II, 14). Other sculptors, for instance P. Legros I (no. 32a) and B. Massou (no. 34a) collaborated on this decor., which contains 24 reliefs of children flanking trophies of arms and an escutcheon, cf. Coyzevox no. 15(★). In 1679 T. also rec. 1000 L. for unspecified work in the Galerie (*Comptes,* I, 1157).
b. Bases of four columns and 64 pilasters
1679–81 Bronze, gilded and fired
Instalms. of 1600 L., 1000 L., 1500 L., 1000 L. (*Comptes,* I, 1157, 1285; II, 14, 438). On 21 April 1697, T. rec. the balance of a total of 14,792 L. (Arch. Nat., O[1] 1762 A; *Comptes,* IV, 144, 206).
c. Roses Gilded metal
1681
For the cornice. Payment 1000 L. (*Comptes,* II, 14).

VERSAILLES, PALACE

48★
The Baptism of Christ by St. John

1680 Group Marble H: 200
Carved by T. after designs by Le Brun and placed above the altar in the chapel of the Château de Sceaux, which at that time belonged to J.-B. Colbert. The chapel was dedicated to St. John the Baptist, Colbert's patron saint. T.'s Mémoire, dd. 1680, amounted to 7516 L. 10s. (the document disapp. in 1870, but an authentic copy was publ. by V. Advielle, 'Le groupe de Tuby dans l'église paroissiale de Sceaux', *RSBAD,* 1883, p. 65–9). The group stood on a marble pedestal decor. with metal garlands of flowers. Descr. by Nivelon, 'Le Brun', p. 226 and Dezallier, *Environs de P.,* 1779, p. 223. In 1799, the group was moved to the garden of the Musée des Petits-Augustins; the chapel was destroyed. In 1803 the group was reclaimed by the administrators of the parish church at Sceaux, to replace the stone copy, which the duc de Maine had donated. T.'s group was sent to Sceaux on 8 Nov. 1804 and placed above the altar (*Arch. Mus. Mon. fr.,* I, 313; II, 410; III, 74–7, 128).



49

Christ, kneeling on a rock, hands joined, bends down before St. John the Baptist, who, looking towards the sky, baptises him.

SCEAUX (Hauts-de-Seine), PARISH CHURCH

49★
Two Cupids holding Flowers

ca. 1680 Lead Length of each cupid: ca. 115
Mentioned in the 'Estat des sculptures . . . de Vers. of 1694', Galerie d'Eau de Vers., no. 289: "Group of two children, Tuby", but listed as a bronze, probably erroneously. A sanguine drawing★ (Bibl. Nat. Est., Va 78f, VII) shows the cupids together with Houzeau's dolphins (no. 67); the caption reads: Salle des Antiques. But no payment in the *Comptes* refers explicitly to this work. Is this perhaps the re-used group from the terrace of the Palace (no. 37)? The Galerie d'Eau (or Salle des Antiques) was created and equipped from 1680 onwards (cf. Flamen no. 10). In addition to the antique statues, it was decorated with several bassins. In 1704, the Bosquet lost its decor. and the bassins were filled in. T.'s group was moved to the Trianon and placed in the Bassin du Petit Jardin du Roi (cf. F. Gébelin, 'Les Fontaines de Plomb du Grand Trianon', *BSHAF,* 1937, p. 117; but Gébelin, who did not know the 'Estat des sculptures . . . de Vers. of 1694' was unable to identify the artist of this group). Piganiol (*Vers.-Marly,* 1707, p. 377 and later eds.) mentioned this Bassin in the Parterre du Roi, which, he says, was by Tuby, but lists only one metal child, obviously a mistake on his part, as the Invent. des plombs drawn up in ca. 1709 (Arch. Nat., O[1] 1968) lists in the "Parterre de Trianon: two children lying on sunflowers and holding some in their hands, 3½ *pieds* or thereabouts". This certainly refers to the group still in place today.

VERSAILLES, GARDEN OF THE GRAND TRIANON



Detail 49



48

50
Bases of Pilasters on the Escalier de la Reine

1681 Bronze
Payment 1824 L. (*Comptes,* II, 12, 315). Gilded and fired by La Baronnière. Jouvenet (no. 13b), Le Hongre (no. 65b), and Mazeline (no. 16) had carved the capitals for these pilasters.

VERSAILLES, PALACE

51
Decoration for the Escalier des Princes and *the Grand Salon*

1681–82 Stone, plaster and stucco
In collab. with Ph. Caffieri, Coyzevox (no. 23), Légeret (no. 11) and Prou (no. 7). Payment 11,222 L. in several instalms. (*Comptes,* II, 11, 136, 172). For details and illustr., cf. Coyzevox no. 23★. The same artists rec. 1816 L. for work in stucco and plaster in the Grand Salon (destroyed) next to the Escalier (*Comptes,* II, 178).

VERSAILLES, PALACE

52
Metal Ornaments on the Roof of the South Wing, Versailles Palace

1681–82
In collab. with Girardon (no. 50). Payment 3840 L. for metalwork on the roof (*Comptes,* I, 1287; II, 165). Not ident.

53★
Peace

1681–83 Group St.-Leu stone H: 243
Payment 2847 L. (*Comptes,* I, 1285; II, 16, 315). Exec.



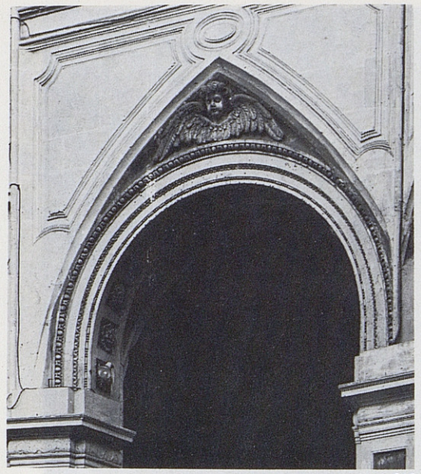
53

after designs by Le Brun and placed on top of the north sentrybox at the railings separating the forecourt from the main courtyard of the Palace, symmetrically with Coyzevox's group of Abundance (no. 22), which stood on top of the south sentrybox. Combes, *Explic. hist.,* p. 6; Piganiol, *Vers.-Marly,* 1701, p. 10. These two groups were moved to the end of the balustrades enclosing the forecourt, towards the Aile des Ministres. Acc. to Combes, Peace "burns a trophy of arms with a flaming torch, holding in her left hand a caduceus, symbol of prudence, eloquence and authority"; on her left, a genie presents her with a palm and an olive-branch. Behind her, another genie treads underfoot Discord. Engr.★ by Thomassin, *Vers.,* p. 70.

VERSAILLES PALACE, ENTRANCE COURTYARD


53


53

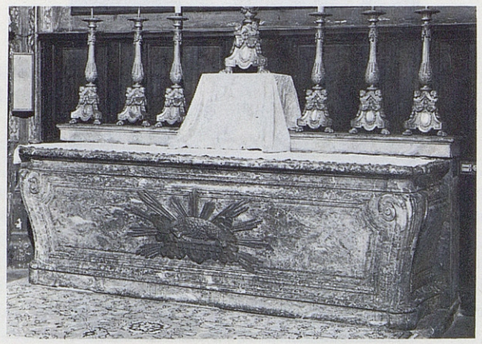

54c

54
Decoration in the Choir of the Church of Saint-Séverin, Paris

1681–84
A first model by Le Conte (no. 5), submitted to the Churchwardens in 1679, was not approved. On 22 June 1681 Le Brun's model was accepted. The old High Altar was demolished. The new decoration cost 26,000 L.; Mlle. de Montpensier contributed 3000 L. The foundation stone was laid on 4 Jan. 1682 and the altar was consecrated on 5 Sept. 1683 (Délibérations des marguilliers, Arch. Nat., LL 934, fol. 37 et seq.). Acc. to Le Maire, *Paris,* 1685, II, p. 252–3 and the other old *Descriptions,* T. exec. the carved decor. which consisted of:

a.★ The High Altar Marble
Decorated on front with a lamb resting on rays. The altar has been relegated to a chapel on the north side.

b. *The baldachin*
Consisted of eight marble columns in a semicircle, supporting a half-spherical wooden cupola, gilded and with bronze ornaments. Disappeared.


54a

c. *A tabernacle with two angels*

d. *A crucifix* Gilded bronze

e.★ The facing of the pillars in the choir with marble plates; metal cherubim decorating the top of the arcades (three arcades still have this decor.).

f. *Four terms carrying cornucopias,* serving as candlesticks in front of the four pilasters nearest to the altar. Disappeared.

PARIS, CHURCH OF SAINT-SEVERIN (a, and e.)


Copy 55

55★
Thalia

1682 Statue Stone H: 240
One of the 32 statues on the attic storey of the South Wing. Payment 450 L., incl. two masks (no. 56); Thalia is actually named in the second payment: "to Baptiste for his stone figure repr. Thalia" (*Comptes,* II, 136, 180), which does not agree with a drawing in Bibl. Nat. giving Tuby's name for the neighbouring statue of Euterpe (Est., Fb 26^{23}). The statue of Thalia now in position is a copy★ of mediocre quality; the original, broken into three pieces, is in the store and shows the characteristics of T.'s style. The Muse of Comedy wears anklets with bells attached; her cloak is bordered with embroidery; originally she must have held two masks, which the copyist has replaced with shapeless attributes, cf. F. Souchal, 'Vers', *GBA,* 1972^{2}, p. 86–7.

VERSAILLES, MUSEUM

56
Two Masks

1682 Stone
On the keystones of the arched bays at the ground floor of the South wing. Payment together with no. 55. Not ident.



Fragment 55







Fragments 55

57
Twelve Cherubim, at the Church of Saint-Eustache, Paris

ca. 1682 Bronze
The library of the Beaux-Arts possesses three mss. (Ms. $60^{I\text{-}II\text{-}III}$) of the life of M. Anguier by Guillet de St.-Georges. In the first ms., Guillet attribs. to M. Anguier the sculpture in the "Chapelle du Mariage" at St.-Eustache "which consists of 12 cherubim"; but in the second ms., Guillet himself has removed this phrase, adding that these sculptures "are by Tuby"; in the third ms., the Chapelle du Mariage is no longer mentioned (*Mém. inéd.,* I, 445, note 2). The chapel of the Duc d'Orléans, the 12th in the south side-aisle, was transformed in 1682 (i.e. after the death of M. Anguier) into a sacristy and a marriage office. This, then, must be the date when T.'s decorations were put into place. During the Revolution the chapel was deprived of its furniture, then was assigned to catechetical instruction. Destroyed.

58
Work at the Salon de la Guerre

1682–83
a. Decoration on the ceiling Stucco
T., Coyzevox (no. 25) and Prou (no. 8) together rec. 1000 L., then 4000 L. for this work (*Comptes,* II, 14, 138). For details, cf. Prou no. $8^{(\star)}$.
b. Bases of columns and pilasters Gilded and fired bronze
Payment 3200 L. (*Comptes,* II, 138).

VERSAILLES, PALACE



60

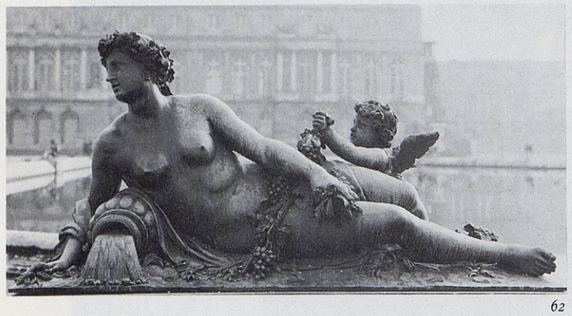
59
Vase for Versailles Gardens

1683 Marble H: ca. 240
T. and Flamen (no. 15) each rec. 200 L. on acc. for one vase each; Regnaudin (no. 38) and Girardon (no. 59) for two vases each (*Comptes,* II, 335–6). No further payments are listed; the project seems to have been abandoned.

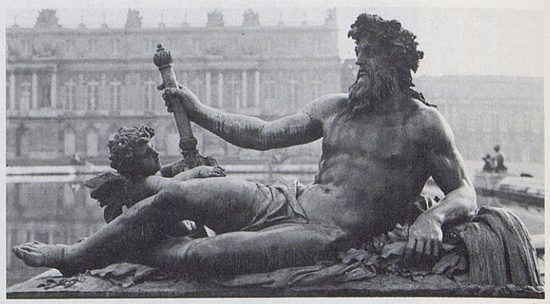
60*
Laocoon

1684–96 Group Marble H:260
Copied after plaster casts in the Magazin des Antiques, which were handed over to T. by order of Louvois on 21 Jan. 1684 (plaster cast of the whole group) and on 21 April 1685 (casts of various parts), Arch. Nat., O^{I} 1964^{3}; these plaster casts had been taken in Rome from the antique Laocoon group in the Coll. of Julius II (at that time in the Belvedere, today in the Musei Vaticani, Belvedere Courtyard, cf. Haskell & Penny, p. 243–4). T. rec. payments of 600 L., 1800 L., 600 L., 500 L., 400 L. for this group which, in 1693, had been valued at 8500 L. (5000 L. for the father, 2000 L. for the larger boy, 1500 L. for the little boy) plus a gratuity of 500 L. (*Comptes,* II, 438, 623, 989; III, 92; IV, 47; Arch. Nat., O^{I} 1964^{4}). The balance was paid on 21 April 1697 (Arch. Nat., O^{I} 1762^{A}; *Comptes,* IV, 144, 206). One of the children was carved by Vigier (no. 5), who was employed in T's studio, the other may have been by Rousselet (no. 4). In 1701, the Laocoon was placed in the Bosquet des Marronniers at the Trianon, after restoration by N. Coustou (no. 26); cf. Piganiol, *Vers.-Marly,* 1701, p. 360–1. In the second half of the 19th c., the group was installed at the entrance to the Allée Royale at Versailles, in the Demi-lune at the bottom of the Parterre de Latone, the place formerly occupied by Puget's group 'Perseus freeing Andromeda' (no. 23). Laocoon is shown with his two sons, trying to extricate himself from the grip of two serpents which crush him and are about to bite him. They had been sent by Apollo in order to punish Laocoon for having advised the Trojans to distrust the wooden horse and for having dared to shoot an arrow at it. Engr. by Thomassin, *Vers.,* p. 5.

VERSAILLES, GARDENS



62



61

61–62
Sculptures at the Parterre d'Eau
1685

61* The Rhône and Cupid
Group Bronze 130 × 140
Signed on the paddle:
BAPTISTE TVBY FONDV PAR LES KELLERS

62* The Saône and Cupid
Group Bronze 130 × 140
Signed on the urn: BAPTISTE TVBY F
FONDV PAR LES KELLERS

T. rec. 2800 L. for his models which were made ready at the Arsenal for casting in bronze by the Kellers in 1688 (*Comptes,* II, 623, 989, 1172). Originally, the Saône and the Rhône were placed on the east side of the Bassin du Midi; later both groups were moved to the west side of the bassin. About their repositioning, cf. Granier no. 16. They are mentioned in the Invents. of 1707 and 1722 (Arch. Nat., O[1] 1976[A], fol. 809–21 and O[1] 1969[A], fol. 49–50). The Rhône is a bearded man crowned with water-plants and flowers, nude except for a drapery covering his right thigh; he rests his left elbow on a rock from which water is spurting and holds in his left hand branches of water-plants and flowers. In his outstretched right hand he holds a paddle; a cupid holds out his arms to him.

The Saône is a nude woman, half-reclining on a drapery which covers her left thigh; she is crowned with grapes and ears of corn; gushing from an upturned urn under her right arm, water runs over rushes and ears of corn. In her left hand, which rests on her thigh, she holds flowers, grapes and ears of corn; behind her, a seated cupid holds out towards her garlands of flowers, grapes and ears of corn, which he takes from a cornucopia lying at his feet. The Rhône and the Saône were engr. by Thomassin, *Vers.,* p. 160–1.

VERSAILLES, GARDENS



Detail 62



Detail 61







Details 64

63
Sculptures on Vessels for the Grand Canal, Versailles

1685–86
T. and Sautier rec. 3082 L. for sculptures on the gondolas of the Grand Canal, under the direction of the Marquis de Langeron (*Comptes,* II, 618, 890). cf. Légeret no. 16*. Destroyed.

64*
Vase de la Paix

1685–86 Marble H: 250
On the terrace of the Palace in front of the Parterre d'Eau, at the south end, symmetrical with the Vase de la Guerre by Coyzevox (no. 35) at the north end. Payment in instalms. of 1200 L., 400 L., 600 L. (*Comptes,* II, 623, 989; III, 92). In 1692, the vase was valued at



64



65b

4500 L., plus a gratuity of 300 L.; T. rec. the balance on 21 April 1697 (Arch. Nat., O^1 1964^4; O^1 1762^A; *Comptes,* IV, 144, 206). Descr. in the Invent. of 1707 (Arch. Nat., O^1 1967^A, p. 733–5): the body of the vase is decor. with a bas-relief celebrating the Peace of Nimwegen; "the King, in Roman dress, wearing a cloak with fleurs-de-lis, is seated below a curtain supported by palm-trees; to his left, Victory attaches escutcheons to one of the palm-trees; on the right, Heroic Virtue stands, holding her club. Peace, beside her, hands an olive branch to Holland, who invites Spain to come forward to receive it; Germany follows, holding a pike in one hand and resting the other on her shield; at her side History, holding a caduceus and a tablet inscribed with the words: *Pace in leges suas. confecta Neomagi 1679*. The handles are shaped as consoles decor. with ivy-covered masks and rams' horns." Engr. in Monicart, *Vers. Immortalisé,* II, fig. 30.

VERSAILLES, TERRACE OF THE PALACE

65
Work on the Tomb of J.-B. Colbert (1619–1683)

1685–87 Marble and Bronze
This tomb, exec. in collab. with Coyzevox (no. 41★) after Le Brun's design, was commissioned by Colbert's widow and erected in the church of St.-Eustache in the Chapel of the Virgin behind the choir. Contract dd. 20 May 1685 (incl. a drawing by Le Brun) amounting to 17,000 L. (Min. Centr. Arch. Nat., Et. XCV, 39, publ. by Grouchy, 'Le Tombeau de Colbert par Coysevox et Tuby', *NAAF,* 1891, p. 32–8). In 1793–94, the monument was moved in separate parts to the Petits-Augustins; in 1817 it was returned to the Church of St.-Eustache and re-erected in the Chapel of the Virgin, but without its architectural frame, the four bronze medallions and the angel (a.), which had been destroyed in the move of 1793 (*Arch. Mus. Mon. fr.,* II, 105, 126, 189; III, 264). T. had executed:

a. *The angel holding open the Book*
Statue Marble H: 115
Seated on the sarcophagus, the angel held open a book in front of the kneeling minister. Visible in the drawing in the Coll. Gaignières (Bibl. Nat. Est., no. 4839), illustr. under Coyzevox no. 41★. Destroyed.

b.★ Figure of Virtue
Statue Marble H: 159
Placed to the right of the sarcophagus. The contract foresaw an Allegory of Piety, "or such other figure as will be considered appropriate by Le Brun", and the drawing attached to the contract showed a woman in a lively attitude, very different from T.'s statue. T. produced a woman whose attitude expresses affliction and contemplation; she is entirely enveloped in a large cloak, bordered by embroidery, part of which she clasps to her heart; on her knee she holds a cornucopia from which fall roses, sunflowers, grapes, ears of corn and pieces of money, symbols of the minister's generosity; a flame (suggested in the drawing), symbol of Piety, burns on her head. The statue is sometimes called Charity (Nivelon, 'Le Brun', p. 248), sometimes Abundance (Brice, *Descr.,* 1725, I, p. 446), sometimes Religion (Thiéry, *Guide,* I, p. 421).

c. *Ornaments* Bronze
The contract and the *Descriptions* do not specify whether Coyzevox or Tuby executed the coat-of-arms of Colbert, the garlands above the arcade, the two medallions at the side, which illustr. Joseph distributing corn and Daniel giving orders. All these bronze ornaments disapp. during the Revolution.

PARIS, CHURCH OF SAINTE-EUSTACHE (b. only)

66
Four Angels for the Church of the Sorbonne

ca. 1686 Statues Marble H: life-size
The statues stood above the upper cornice of the High Altar, designed by Le Brun for the Church of the Sorbonne. Attrib. to T. by Brice, *Descr.,* 1725, II, p. 160; Piganiol, *Descr.,* 1764, VI, p. 352; Dezallier, *Paris,* 1770, p. 318; Thiéry, *Guide,* 1787, II, p. 336. In the Invent.a.d. of S. Slodtz (no. 2) was listed "a plaster model of an angel exec. in marble for the Sorbonne", which allows us to assume that Slodtz did at least the model of one of these angels and perhaps also executed the marble. These four angels were certainly contemporary with the two angels on the pediment of the same altar, by Le Hongre (no. 83) and Van Clève (no. 12), acc. to the contract dated 1686. Stored at the Petits-Augustins by Lenoir in 1793 (*Arch. Mus. Mon. fr.,* II, 104, 189), they had disappeared by 1795 or 1796. Not ident. or disapp.

67
Bas-reliefs of Children at the Colonnade, Versailles

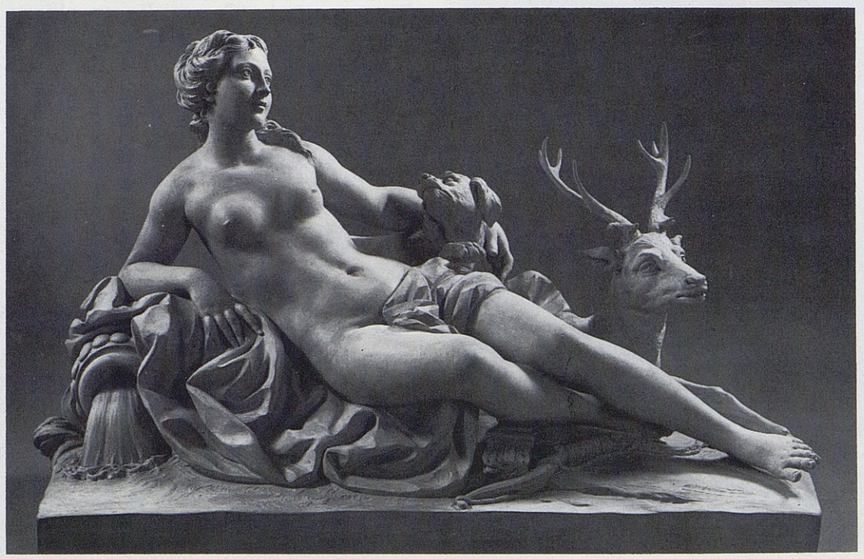
1686–87 Marble
According to the *Comptes,* Tuby did seven of 32 reliefs of children; Coyzevox carved seven (no. 38b(★)), Le Conte seven (no. 30c), Le Hongre seven (no. 82c), Granier two (no. 14b), Mazière two (no. 12d). Tuby rec. instalms. of 1400 L. each (*Comptes,* II, 989, 1172); the balance towards a total of 5250 L. was paid on 21 April 1697 (Arch. Nat., O^1 1762^A; *Comptes,* IV, 144, 206). But we know from other sources that Vigier (no. 4c★) carved two of Tuby's seven bas-reliefs.

VERSAILLES, GARDENS

68
Work for J.-B. Colbert de Seignelay

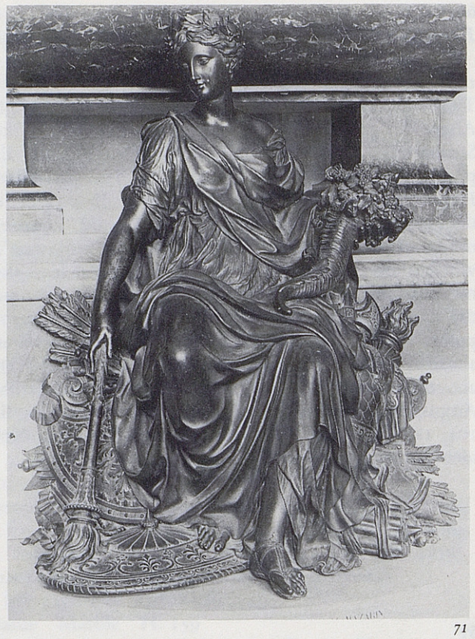
ca. 1686–89
Between 22 July 1689 and 22 May 1690, T. rec. seven payments amounting to 4885 L. 44s. from Pierre Tauzié, Colbert de Seignelay's treasurer from 1686–89 (Receipt of 18 Dec. 1692, Min. Centr. Arch. Nat., Et. XCV, 721). This considerable sum could be connected with work done either in Paris or in Sceaux.

If in Paris, it might be worth mentioning that among the artists paid by Tauzié, were Cucci, Legoupil, Lisqui, Ph. Hulot and Chauveau (no. 7). All these worked in 1693 for the Marquise de Seignelay, then a widow, in her Parisian hôtel, rue de Vivienne. It is conceivable that the payments made in 1689–90 went to the same artists, incl. Tuby, for earlier work in the same hôtel. J.-B. Colbert de Seignelay had inherited from his father, J.-B. Colbert, half of the hôtel standing at the corner of rue de Vivienne and rue des Petits-Champs (Colbert's testament, 5 Sept. 1683). He had begun to fit out an apartment containing a suite of reception rooms, which, however, remained unfinished at his death in 1690 (Arch. Nat., T 1123, pièce 28A).



69

As to Sceaux, Tuby had already, in 1680, carved for J.-B. Colbert a group for the chapel of the château (no. 48). We also know that, from 1683–85, J.-B. Colbert de Seignelay had built a magnificent Orangerie, used as a gallery (cf. Chauveau no. 1b*), and that he had comm. new statues for the gardens. Among these was a statue of Winter (H.220) repr. as a woman, fully clothed, warming her hands over a brazier; at the beginning of the 19 c. the statue was moved to the Luxembourg Gardens (*Rich. Art. Fr., Paris, Mon. Civ.,* III, p. 408, no. 21) where it still stands; in the *Arch. Mus. Mon. fr.* (I, 183; III, 5) it is sometimes attrib. to Tuby, sometimes to Marsy. cf. F. de Catheu, 'Le chât. et le parc de Sceaux', *GBA,* 1939[2], p. 299. The lack of more precise documentation makes attribution uncertain. Not ident. or disapp.



71

69*
Diana with a Stag and a Dog

1687 Statuette Terracotta 43 × 26
Signed on the plinth: *Tubi f^ct 1687*
Bought from a Paris collector in 1982 by the County Museum of Art in Los Angeles (Invent.M.78.77). Analysis by thermo-luminescence indicates a date between 1650 and 1750. The stag's antlers have been replaced (Inf. P. Fusco). The spelling of the signature is unusual, and no other example in cursive lettering is known on any of Tuby's sculptures. The statuette might be based on a drawing* in the Louvre repr. a seated Diana with dogs (Cab. Dessins Inv. 34164). The Diana seems to be related to other Tuby sculptures, especially the Flora (no. 31) in the abandon of her attitude, the modelling of her body, her hair-style; the Saône (no. 62), apparently contemporary, in the general composition and the motif of the over-turned urn; her features and her confident expression recall those of the Cupid accompanying the Saône. The attribution of the statuette to Tuby can therefore be accepted.

LOS ANGELES, COUNTY MUSEUM OF ART
(Ahmanson Foundation European Sculpture Fund)



69

70
Capitals for Trianon

1687–88 Marble
a. For the peristyle and the façade:
An Ionic capital for a single column, three Ionic capitals for square pilasters, an Ionic capital for a corner pilaster.
b. For the Galerie:
A large capital, after models by N. Coustou (no. 7b) and Joly (no. 5b).
Payment 1585 L. (*Comptes,* II, 1175; III, 92). Illustr. under André no. 11(*) and Coyzevox no. 50(*).

VERSAILLES, GRAND TRIANON

71*
Peace, for the Tomb of Cardinal Mazarin

1689–92 Statue Bronze H: 145
The tomb was comm. by the executors of the Fondation du Collège Mazarin and carved after drawings (disapp.) by Hardouin-Mansart for the Chapel of the Collège des Quatre-Nations, or Collège Mazarin (today 'Institut'). The contract dd. 7 April, 27 May and 11 June 1689 was signed with Coyzevox (no. 52*), Tuby and Le Hongre (no. 90), for 40,000 L.; receipt dd. 24 Feb. 1693 (Min. Centr. Arch. Nat., Et. LXXV, 358; publ. by F. de Grouchy, 'Le Tombeau de Mazarin', *NAAF,* 1892, p. 69–77). In Nov. 1689 the *Comptes* (III, 238) mention a payment to the three sculptors of 4829 L. for the cost of the marble for the tomb. The



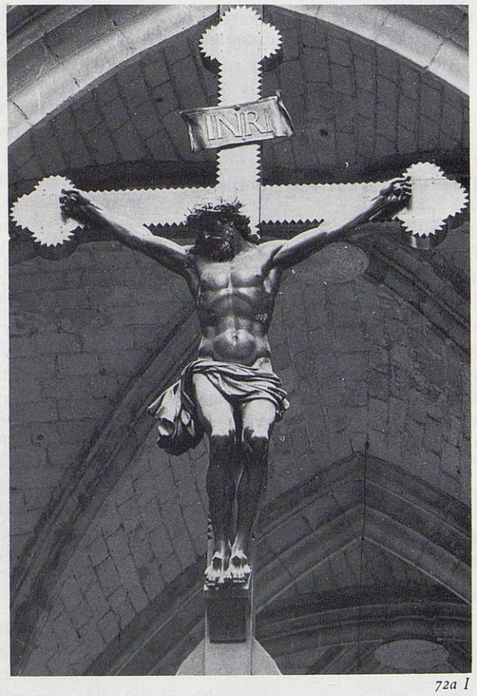
Detail 71

statues of Mazarin, Prudence and Fidelity, are signed by Coyzevox. The statue of Peace, in the centre, in front of the sarcophagus, is attrib. to Tuby. Seated on reversed war trophies and crowned with olive-leaves, she holds in her left arm a cornucopia, and in her right hand a flaming torch reversed over a shield. On 24 Feb. 1794, the statue was moved to the Petits-Augustins, where the bronze ornaments were melted down (*Arch. Mus. Mon. fr.,* II, 126); in 1834 at Versailles; in 1850 in the Louvre (invent.L.P.548); recently placed in the Chapel of the Institute, together with the whole monument.

PARIS, CHAPELLE DE L'INSTITUT

72
Rood-screen for the Cathedral of Sainte-Croix, Orléans

1689–95 Wood, stone, marble, bronze and gilded metal
cf. Abbé G. Chenesseau, *Sainte-Croix d'Orléans,* 1921, I, *L'oeuvre artistique,* p. 189–94. In 1688, the Bishop of Orléans, Mgr. de Coislin, decided to replace the old wooden rood-screen by a kind of triumphal arch in stone, for which Le Brun supplied the design (disapp.). The first specification, dd. 20 May 1688, was replaced on 28 March 1689 by a new one, amounting to 33,630 L., which T. undertook to execute, with the assistance of Derbais for the marble-work (Bail du Jubé, 28 March 1689, Arch. départ. du Loiret, C 406; délibérations C 390). When the first stone was laid on 26 June 1690, Le Brun had just died. Hardouin-Mansart, his successor, modified the plans several times in order to enrich the project: all the flat surfaces and the altars were to be dressed in white and red marble; cherubim and bronze consoles to decorate the retable. The sculptural work consisted of:
a. A calvary on the central part of the screen
I* Crucifix Wood
II *The Virgin* Statue Tonnere stone
III *Saint John* Statue Tonnere stone
When, during the Revolution, the rood-screen was dismantled, the statues of the Virgin and St. John disapp. The figure of Christ, on a modern cross, is today in the nave, facing the pulpit.
b. Six cassolettes Bronze
Above the balustrade. Decor. with two female masks and supported on three gryphon's feet.



72a I

Exec. in larger dimension and with more ornaments than foreseen in the Bail dd. 28 March 1689; but instead of gilding and firing them, Tuby, in agreement with Hardouin-Mansart, only covered them with a bronze-coloured varnish (Ordonnance 24 March 1695, Réception des Oeuvres; Arch. départ, du Loiret, C 436). Four of these six cassolettes are extant: two in the Museum at Orléans, two★ in the Cathedral, mounted above the Bishop's throne.

c. Capitals for 20 Corinthian columns in bronze-coloured metal.
The columns, arranged in pairs, were in two groups, sixteen on the side of the nave and two on either side; they supported a solid entablature. In the 19th c. they were placed in the chapels of the chevet of the Cathedral. Today they are in the Petit Séminaire at Orléans.

d. *Cherubim* Bronze
Comm. on 18 March 1694 by Hardouin-Mansart to decorate the upper part of the retable (Arch. départ. du Loiret, C 506). Destroyed together with the rood-screen.

e. *Consoles* Bronze
Straight consoles at the sides of the frames above the altars; reversed consoles decor. with garlands of flowers and leaves for the flat surfaces between the altars. Comm. 18 March 1694 (cf. *supra*). Destroyed together with the rood-screen.

ORLEANS (Loiret): CATHEDRALE SAINTE-CROIX (a AND b)
MUSEUM (b)
CHAPELLE DU SEMINAIRE (c)

73
Two Virtues for the Invalides

1690–91 Statues Stone H: 340
Two of the four figures of Virtues which formerly stood on the façade on either side of the pediment. Exec. by Coyzevox (no. 54d–g(★) and *app.*, vol. I, p. 360) and Tuby; they rec. the commission in May 1690 ('Distrib. de toute la sculpture de l'église des Inval., Bibl. Nat., Ms. fr. 22936) and, in 1691, payment of 350 L. for each statue (*Comptes,* III, 554). It is easier to recognise in the four statues now standing above the first order, the Virtues of Might, Justice, Prudence and Temperance, as descr. by Hurtaut & Magny (1779, III, p. 363–6), than those of Constancy, Humility, Confidence and Magnanimity as descr. by Félibien des Avaux (*Invalides,* p. 16). Temperance was replaced by a copy in the 19th c.

PARIS, DOME DES INVALIDES

74
Models, for the Invalides

1691 Clay and wax
Payment 111 L. (*Comptes,* III, 554). Not ident.

75
Decorative Sculpture in the Vault of the Chapel of St. Augustine

1693–96 Stone
Coyzevox (no. 57(★)), Joly (no. 9), Melo (no. 12) and Tuby did the sculptural frames for the four paintings in the vault, with a shell at the top and, underneath, garland held by child angels. Total payment 2200 L. (*Comptes,* III, 843; IV, 331, 471; Arch. Nat., O[1] 1665[32, 69]).

PARIS, DOME DES INVALIDES

76
Work for the Tomb of Charles Le Brun (1619–90)

Between 1691–96
In the Church of St.-Nicolas-du-Chardonnet, Paris. Nivelon ('Le Brun', p. 380–1) definitely attribs. this tomb to Tuby, while the old *Descriptions* (Dezallier, *Paris,* 1752, I, p. 250 and *Vie,* p. 243; Piganiol, *Descr.,* 1765, I, p. 324–6 etc.), name only Coyzevox (no. 55★). However, in the Invent. of Tuby's papers (cf. *biogr.*) is mentioned an account dd. 30 Sept. 1696 between Le Brun's nephew and Tuby, signed by Le Brun, Tuby and Suzanne Butay (Le Brun's widow) "for the mausoleum erected in the Chapel of St. Charles in St.-Nicolas-du-Chardonnet". This Chapel contained two tombs facing each other: that of Julienne Le Bé, mother of Le Brun, and that of Le Brun himself; this account cannot refer to the first tomb, done by



72b

Collignon (no. 3 and *app.*, vol. I, p. 357) and already completed by 1686, but must be the tomb of Le Brun, commissioned by Suzanne Butay and in course of execution in 1693 (acc. to Guillet, *Mém. ined.,* Vie de Le Brun, I, p. 48). For the tomb of Le Brun we suggest the attribution to Coyzevox of Le Brun's bust and of two marble figures, Painting and Pity, which clearly show Coyzevox's style and not that of Tuby. That leaves for Tuby the exec. of the parts in bronze (disapp. during the Revolution); mainly two little weeping genies seated on either side of the bust holding reversed torches, two smoking cassolettes and a fleur-de-lis surmounting the pyramid. Destroyed.

77
Vase

1697 Marble H: 130
One of the 12 vases comm. on 26 March 1697 for the balustrade of the Demi-lune des Vents at Marly, cf. Barois no. 11★. Similar to Hulot's vase (no. 4(★)). (Arch. Nat., O[1] 2773[5]); payment 850 L. in two instalms. (*Comptes,* IV, 189, 337). Only eight of these vases were actually put into position; the two by Hulot and T. were soon moved to Versailles and placed on the parapet separating the parterre des Fleurs (du Midi) from the Parterre d'Eau, at the west end. Descr. in the Invent. of 1707 (Arch. Nat., O[1] 1976[A], fol. 748–9, but without attribution) and by Piganiol (*Vers.-Marly,* 1707, p. 246, with attrib. to T. and Hulot). The lower part of the vase is decor. with fluting and rosettes.

VERSAILLES, GARDENS

78 ***Saint Gregory***

79 ***Saint Ambrose, for the Invalides***

1698 Statues St.-Leu stone H: 320
Two of the eight Fathers of the Greek and Latin Churches for the inside of the Dome, carved by Coyzevox (no. 64★), Poultier (no. 18b), Mazeline (no. 58) and Tuby. Placed in pairs on the tribune of the attic on the four pillars supporting the cupola (Arch. Nat., O[1] 1663[32–37, 86]; O[1] 1537[10]; Félibien des Avaux, *Invalides,* p. 316). Payment 400 L. to Tuby, then 600 L. to his son, J. Tuby (no. 12), who completed the statues (*Comptes,* IV, 330, 611, 727; V, 351). Destroyed during the Revolution.

80 ***Louis XIV***

81 ***Marie-Thérèse***

Undated Two busts Terracotta?
Listed in the inventory of Charles Perrault's furniture drawn up on the occasion of his marriage; the text in the inventory is not quite clear: "Deux bustes, l'un du Roy, l'autre de la Royne, sur deux colonnes accompagnées de deux figures chacune, estimez, dorez de deux poulces de haut, 30 livres" (Invent. 26 April 1672, Min. Centr. Arch. Nat., Et. LXXXVIII, 224, publ. in L. Barchilon, 'Charles Perrault', *XVIIè siècle,* 1964, no. 65, p. 3–15). In Tuby's Invent.a.d. is listed a plaster bust of the King (see p. 364). Not ident. or disapp.

SCULPTURES LISTED IN THE APARTMENT OF J.-B. TUBY AT THE GOBELINS (Acc. to the Invent.a.d. of Marguerite Cocuel, Tuby's first wife, dd. 26 July 1680, cf. *biogr.*).
Two large white marble busts with their bases of red and white marble, on two wooden stands. Val. 300 L.
Two small white marble busts Val. 40 L.
Four white marble medallions (H: 40.5) in gilded wooden frames. Val. 120 L.
Four small medallions with their frames Val. 15 L.

SCULPTURES LISTED IN THE STUDIO OF J.-B. TUBY AT THE GOBELINS (In the Invent.a.d. of Marguerite Cocuel cf. *supra*).
A marble figure repr. St. Benoît. Val. 500 L. (cf. no. 43).
Four plaster figures.
A marble bust, of which the marble belongs to the King, also a model. Val. 200 L.
A large group model repr. Mr. de Turenne For the rough-hewn marble of the said group. Val. 800 L. (cf. no. 42).
The architecture of the said tomb, for the marble work up to the said day. Val. 450 L.
A marble figure repr. St. Benoît. Val. 500 L. (cf. no. 43).
Four plaster figures.
A marble bust, of which the marble belongs to the King, also a model. Val. 200 L.

SCULPTURES LISTED IN J.-B. TUBY'S STUDIO, NEAR THE CLOITRE SAINT-MARCEL (sold to his son on 24 May 1696, cf. *biogr.*).
Bust of Diogenes · Marble, Val. 250 L.
Bust of Sulla Marble, Val. 250 L.
Bust of Antoninus Marble, unfinished. Val. 200 L.
Bas-relief Marble, Val. 100 L.
Bas-relief Alabaster, Val. 30 L.
Medallion of Marcus Aurelius Marble, Val. 20 L.
Plaque with a Cupid Marble, Val. 20 L.
Table Marble, Val. 50 L.

SCULPTURES FOUND AFTER HIS DEATH IN J.-B. TUBY'S APARTMENT AT THE GOBELINS (Invent.a.d. 31 Aug. 1700, cf. *biogr.*).
Bas-relief of the Virgin Plaster.
Back-plate of a fireplace repres. a child. Val. 35 L.
Six medallions White marble in their wooden frames, carved and gilded. Val. 100 L.
Two "Regards" in the shape of medallions White marble, framed in carved and gilded wood. Val. 4 L.

SCULPTURES FOUND AFTER HIS DEATH IN J.-B. TUBY'S STUDIO AT THE GOBELINS (Invent.a.d. 31 Aug. 1700, cf. *biogr.*).
Marble bust repres. Marcus Aurelius Val. 140 L.
Plaster figure repres. Architecture, after the Antique Val. 35 L.
Two wooden figures repres. St. Louis and St. Charlemagne Val. 30 L.
One marble medallion, rough-hewn. Val. 6 L.
Eleven plaster models of different pieces of sculpture Val. 12 L.
Bust of the King, Plaster (cf. no. 80).
Sixteen heads cast from the antique Plaster.
One Venus Plaster.
Another Venus Plaster.
Sixty models Terracotta, plaster, round boss and bas-reliefs.

SCULPTURES FOUND IN THE CABINET OF J.-B. TUBY AT THE GOBELINS (Invent.a.d. of 31 Aug. 1700, cf. *biogr.*).
A model of Hercules Plaster.
A bull Plaster.
A child by Bernini Plaster.
A flayed body Plaster.
A model of a seated figure Plaster.
A model of Laocoon Plaster.
A model of Apollo Plaster.
A small bust Plaster.
An adolescent Plaster.
A model of an angel Terracotta.
An angel Terracotta.
Two models Bronzed Terracotta.
A model of a tomb Wood.
A model Wax.
Two small models Wax.
A model of Satyr.
A child by Duquesnoy.
Seven small busts.
A flayed body.
A leg of Laocoon.
Six bas-reliefs.
Nine small medallions.
All these works valued at 20 L.
Four medallions Marble *Two of which represent Christ and the Virgin*, in gilded frame. Val. 6 L.
Three different medallions Val. 3 L.
Small child Bronze.
Christ Pewter, on his cross in blackened wood.
Two fleurs-de-lis, one in copper, the other in lead.
Two small salmon Lead. Together Val. 8 L.

SCULPTURES BELONGING TO SUZANNE BUTAY, WIDOW OF J.-B. TUBY (Listed in her certificate of re-marriage on 29 Oct. 1701, cf. *biogr.*).
Four medallions of Emperors Marble, framed.
A head of Venus Marble.
Two small figures Bronze.

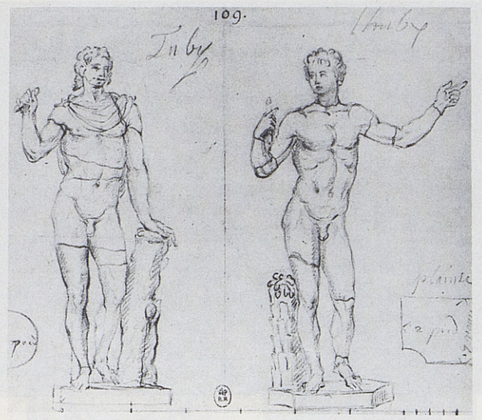
TUBY, Jean or Jean-Baptiste II (1669–1735)

Born in Paris. Son of J.-B. Tuby (*supra*) and Marguerite Cocuel. From 26 July 1680 to 26 June 1691, he lived with his father at the Gobelins as an apprentice and received a payment of 150 L. per year. He then went to study sculpture in Italy, reappeared at Marseilles on 15 Dec. 1693 and in Lyons on 21 Nov 1694 (cf. Comptes de tutelle of 1696 in J.-B. Tuby's biogr., *see below*). On his return to Paris in 1696 he married on 23 Feb. 1696 Marguerite Frolon, daughter of a labourer and lived in the rue des Poulies, par. of St.-Etienne-du-Mont. They had at least 10 children, among them a son, Jean-Baptiste, who became a painter; godparents were S. Leclerc, Suzanne Houasse, R. Frémin, Suzanne Prou, Jean Audran and J.-J. Jans. On 24 May 1696, Jean-Baptiste the father rendered to the son the accounts of his tutelage and handed over to him his house near the Cloître St.-Marcel (cf. J.-B. Tuby's biogr. p. 329) as well as a quarter of the amount owing to him from the King, i.e. 500 L. Jean Tuby also lived in the Hôtel des Gobelins until his death. He was employed at the Bâtiments du Roi, but never on works of major importance; he also worked as a subcontractor for the sculptor Michel Bénard, who paid him 100 L. and 269 L. (Rambaud, I, p. 240). On 2 March 1716 he was received into the Guild of Sculptors. He died at the Gobelins on 6 Oct. 1735 and was buried in the church of St.-Hippolyte.

Bibliogr.:
Fichier Laborde, Bibl. Nat., Ms. 63538–73, 63592–63602; Jal. p. 1208–09; Herluison, p. 435; Rambaud, I, p. 240.

1 **2**
Saint Gregory ***Saint Ambrose, for the Invalides***

1698 Two statues St.Leu stone H: 320
Tuby completed two statues of Fathers of the Church begun by his father in 1698, and rec. 600 L. in several instalms. cf. J.-B. Tuby nos. 78, 79. The *Comptes* (V, 351) wrongly describe the statues as having been placed outside, at the corners of the church in 1693. Destroyed.



3

3
Restoration of antique statues for Marly

1702 Marble
Payment of 4586 L. to several sculptors, incl. Tuby, for restorations (*Comptes*, IV, 853); cf. Mazière no. 37. A drawing* in the Coll. De Cotte (Bibl. Nat. Est., Fb 26) shows that T. restored two statues of young men with very much damaged legs and arms. Not ident. or disapp.

4
Sculptures at the large Portal of the Gobelins, Paris

1703 Stone
Payment of 150 L. to Tuby and Cordier; the work consisted of the King's coats-of-arms together with trophies (*Comptes*, IV, 1702). Destroyed during the Commune.

5*
The Entry of Jesus into Jerusalem

1703–05 Two groups of 11 persons in high relief
Tonnerre stone H: ca. 130
To decorate the choir enclosure of Notre-Dame at Chartres, T. carved the Entry of Jesus into Jerusalem on the day of the Palms. For the chronology of these works and the bibliogr., cf. Mazière no. 51, who carved seven scenes. In Jan. 1703, the Chapter of Canons of Chartres rec. proposals from Tuby which quickly took definite shape; in May, T. suggested decorating two niches with illustrations of this scene; in June, he proposed using Bonbanc stone and asked for a payment of 1500 L., which the chapter reduced to 1100 L. In July he presented wax models and asked for 1300 L. for the execution, but was offered 1200 L. Tonnerre stone was chosen in preference to Bonbanc stone, which was considered too white. On 16 July the contract was signed; in Jan. 1704, the models and one figure were completed. In May 1705, a figure, ready to be put into position, fell and broke; T. obtained partial compensation. In Dec. 1705 he rec. the last payments which came to a total of 1371 L., taking into account the damages. The first scene includes four figures: Christ mounted on a donkey followed by three disciples, one of them carrying a book; in the second group, seven persons represent the rejoicing people: first a child and a young man holding up palm-branches, then a crouching man spreading a cloak on the ground, a holy woman, seated, who leans on a man and seems to be fainting and a young woman holding a palm branch; in front of them a young child stretching out its arms towards Jesus.

CHARTRES (Eure-et-Loir), CATHEDRAL OF NOTRE-DAME

6
Work on the Small Baldachins for the Bains d'Apollon in the Bosquet du Marais, Versailles

1705 Lead
In collab. with a large team which, in 1711, rec. 16,300 L. (*Comptes*, V, 538). cf. Ph. Bertrand no. 12 and *app.*, vol. II, p. 423. Destroyed.

7–14
WORK IN THE CHAPEL, VERSAILLES PALACE
1707–10

7
Ecclesiastical Trophies

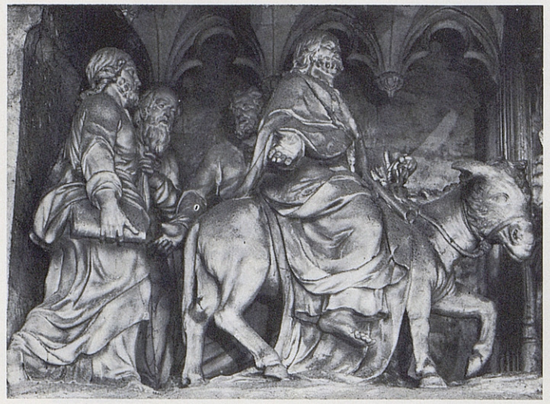
1707 Bas-reliefs Hard stone, gilded 62 × 57
cf. Ph. Bertrand No. 18b(*), who collab. with T. and seven other sculptors in the exec. of the 28 bas-reliefs placed on the springing of the ribs of the vaulting and on the frieze. They repr. the accessories used in the celebration of mass. Valuation and total payment 3360 L. (Mém., Arch. Nat., O^1 1784; *Comptes*, V, 124, 531).

VERSAILLES PALACE, CHAPEL

8
Fleurs-de-lis in Lozenges

1708 Stone
In collab. with a team cf. Defer no. 5b. Valuation and total payment 14,367 L. (Mém., Arch. Nat., O^1 1784; *Comptes*, V, 214, 529). These ornaments decor. the bases of the Corinthian columns and pilasters of the Tribune. Some of the fleurs-de-lis were erased during the Revolution.

VERSAILLES PALACE, CHAPEL



5



5

9*
Two Child Angels making Music

1708 Bas-relief Stone L: ca. 350
On the outside of the chapel, above the first central bay on the North side. Valuation 1000 L., payment 1060 L. (Mém., Arch. Nat., O^1 1784 and *Comptes*, V, 216, 319). Each of the two child angels, seated on clouds, has a music-part on his knees; the angel on the right holds up a roll of paper with which he is beating time. The faces are badly damaged.

VERSAILLES PALACE, CHAPEL

10(*)
Ecclesiastical Trophies

1709 Bas-reliefs Stone
One of the 28 bas-reliefs carved by T., Dumont (no. 8(*)) and Degoullons, on the bases of the Corinthian columns of the Tribune on the nave-side. These rectangular bas-reliefs are decor. with various liturgical motifs. The *Comptes* (V, 318) mention only one payment of 300 L. for these works valued at 3240 L.; the detailed mémoire has disapp. (Arch. Nat., O^1 1784).

VERSAILLES PALACE, CHAPEL



9

11
Ornaments in a side-aisle

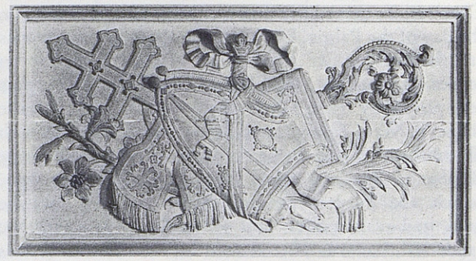
1709 Stone
In the vault of one of the bays, each decorated with a large rose in the form of a cul-de-lampe enclosed in a string-course. In collab. with Defer (no. 7(*)). Valuation and payment 1160 L. (Arch. Nat., O^1 1784; *Comptes*, V, 319, 527).

VERSAILLES PALACE, CHAPEL

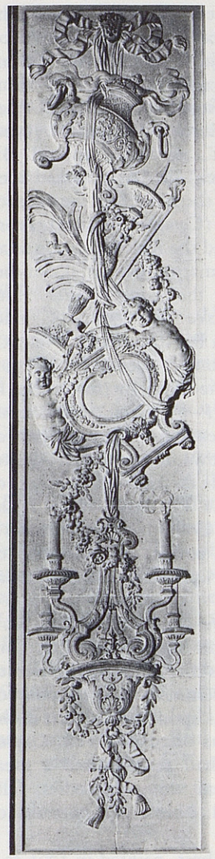
12* 13*
Two Ecclesiastical Trophies

1709 Bas-relief Stone 248 × 49
The first trophy is on the pillar opposite the sacristy; suspended from a beribboned agraffe are: a smoking cassolette, a candelabrum and a flaming torch, a reliquary framed by two winged child angels and a large four-branched candelabrum; valuation 560 L. (Mém., Arch. Nat., O^1 1784).
The second trophy, on the pillar beside the door of the sacristy, is composed of a mitre, a bishop's crook, a double cross, a star, a maniple, a reliquary, an oval platter, a ewer, an open book and an olive-branch; valuation 520 L. (Mém., Arch. Nat., O^1 1784).

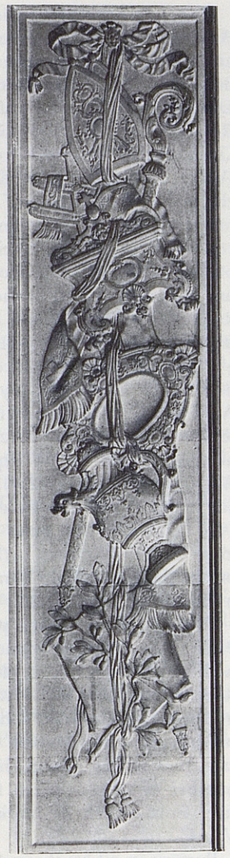
VERSAILLES PALACE, CHAPEL



10



12



13



Portrait by Poilly after Vivien

14
Cornice and Flat Moulding in the Salon Bas

1710 Stone
In collab. with a number of sculptors, cf. Martin No. 17a. Valuation and total payment 8702 L. (Mém., Arch. Nat., O^1 1784; *Comptes*, V, 529). Illustr. under Gérard no. 13(*).

VERSAILLES PALACE, CHAPEL

15
Pediment at the Savonnerie, Paris

1709 Stone
Payment 250 L. (*Comptes*, V, 340). The factory of the Savonnerie was at that time in the district of Chaillot; it was moved and united with the Gobelins in 1826. Destroyed.

VAN CLEVE, Corneille (1646–1732)
For family tree, see endpapers

Born in Paris, baptised 10 June 1646 in St.-Jacques de la Boucherie. He belonged to a family of goldsmiths from Flanders. His grandfather, Corneille Van Cleven, or Van Clève (†1647), a merchant goldsmith, settled in Paris and, in 1606, was naturalised by King Henry IV (mentioned in the Invent a.d. of the sculptor); his father, Josse Van Clève, merchant goldsmith, had married Madeleine Greslé, widow of a goldsmith; Corneille was the oldest of 8 children; two of his brothers, Josse and Marin, were goldsmiths; his sister Marie married Abraham Delan, miniature-painter. Little is known of his early work. It is possible that he was sent as an apprentice to one of the Anguier brothers, but his early biographers (cf. *bibliogr.*) made some mistakes about this: Lépicié (about 1732) "believes" that his master was "Mr. Anguierre, who did the porte St.-Martin"; Caylus (in 1750) also says that "Van Clève's father placed him with François Anguier and that the latter made him

co-operate with him on the bas-reliefs of the porte St.-Martin"; this was repeated by Dezallier (ca. 1787). But neither François Anguier (†1669) nor Michel Anguier worked on the Porte St.-Martin, which was executed in 1674. In 1660 François Anguier carved two statues at the Porte St.-Antoine; Michel Anguier carved from 1673–75 the bas-reliefs on the Porte St.-Denis, at a time when Van C. was abroad. Acc. to Caylus (cf. *bibliogr.*), he is supposed to have followed the course at the Académie, but there is no documentation to confirm this. He is also supposed to have won several prizes (not confirmed) and, in 1671, to have been sent by the King to Rome as a pensionnaire. He is supposed to have stayed there for 6 years, studying above all Bernini's sculptures. Caylus took this information about Van C.'s stay in Rome from notes made by Jean Legros at the request of Lépicié (cf. *bibliogr.*): Legros added than Van C. shared a room with Nicolas de Launay and Louis Dorigny. After that, acc. to Legros, Lépicié, Caylus and Dezallier, he spent three years in Venice; it should be noted that Dorigny was in Venice in ca. 1677. On his return to Paris in the autumn of 1678, Van C. took rooms in the rue Neufve St.-Roch, and, on the 28 October 1678, signed a quittance for 1700 L., which his parents had advanced him on acc. of his future inheritance (Min. Centr. Arch. Nat., Et. XCVII, 49). From 1679, he was employed at Versailles (no. 1). In 1680 he presented himself to the Acad. and in 1681, was elected Academician (no. 2). A very brilliant career then opened for him in the service of the King, which lasted until 1720. He executed in the main workshops works of the highest quality in marble, wood and stucco, as well as in bronze, doing the casting and gilding himself. He also worked for the great families, the Condé, the Louvois, and for the religious communities. He often produced small sculptures in marble, and especially in bronze, which he sold to collectors. This is apparent from his Invent.a.d. (cf. p. 401), where, on fol. 6, it is noted that Van C. had moved a certain number of small bronze sculptures to his apartment "in order to show them to the public and sell them more easily".

Finally, living in a circle of goldsmiths, he himself made numerous models for objects of art, furniture and gold and silver ware, to be cast either by his brother-in-law Nicolas de Launay or by himself: candlesticks, wall-lights, table feet, mirrors etc. (cf. no. 70–73 and Invent.a.d., p. 402).

On 31 Jan. 1682, Van C. married Marie-Antoinette De Meaux de Vallière who was the half-sister of Nicolas de Launay, a famous goldsmith who later became Directeur de la Monnaie des Médailles du Roi. She died on 3 May 1683, just after she had given birth, on 29 April 1683, to a son, Josse (Fichier Laborde Bibl. Nat. Ms., n.a.f. 12131; marriage contract in Min. Centr. Arch. Nat., Et. LVI, destroyed by fire in 1871; Herluison, p. 439). Josse Van C. also followed a sculptor's career and, in 1699–1701, rec. several Petits Prix from the Académie. He died on 4 June 1711; he must have worked in his father's studio, because his Invent.a.d. does not include any description of a studio (9 June 1711, Min. Centr. Arch. Nat., Et. CXIX, 120).

Van C. successfully dedicated much of his time to the Acad.: on 1 Dec. 1691, he was elected Asst. Prof.; on 26 Dec. 1693, Prof.; on 3 July 1706, Asst. Rector, often acting as Rector; on 4 July 1711, he became Director; after the death of Girardon on 28 Sept. 1715, Rector; at the death of Coyzevox, on 26 Oct. 1720, Chancellor (*P–V*, III, 75, 91, 126, 204, 312, 342, 361; IV, 31, 124, 128, 135, 211, 303). In 1692, he had been charged with the design of all the statues on the exterior of the Château de Vincennes (*Comptes*, III, 848). From 1695 until his death he received the King's pension as an officer. He lived in rue Montmartre, par. St.-Eustache, until 14 Nov. 1703, when the King granted him lodgings in the Louvre above the Grande Galerie, previously occupied by Joseph Roettiers (Arch. Nat., O^1 47, fol. 203), where he lived until his death. From 1720, he was no longer paid by the King for his work. In April 1730, he fell gravely ill (*P–V*, V, 70). He made his testament on 15 Dec. 1732, leaving the greater part of his possessions to his nephews Delan (Min. Centr. Arch. Nat., Et. LXV, 251). He died during the night of 30–31 Dec. 1732. His Invent.a.d., drawn up on 8 Jan. 1733 (Et. LXV, 252, publ. in Collard, 1967), contains a long list of sculptures in his studio, his collection of prints, the books in his library, paintings, some of them by Le Brun, Lesueur etc.

Caylus (*Mém. inédits*, p. 74–6) describes Van C.'s passion for work well-done, his taste for an austere and withdrawn life, his meticulous care in the application of rules, in particular at the Académie, even to the point of irritability, his honesty and his spontaneous trust in the honesty of others, which was often deceived. Caylus says that in his studio, he had accumulated a great number of moulds taken from women's bodies, full-size, from which he worked. Numerous portraits of Van C.:

I. Portrait in oil by Pierre Gobert, painted in 1701 as a reception piece for the Acad. (*P–V*, III, 326, 329). Exh. in the Salon of 1704 (*Livret*, p. 32). cf. E. Thoison, 'P. Gobert', *RSBAD*, 1903, p. 136. Van C. is repr. almost full-faced and knee-length, against an architectural background, his hand resting on the plaster head of a woman. Versailles Museum, MV 5837.

II. Portrait in Oil by Levrac-Tournières, exh. in the Salon of 1704 (*Livret*, 2nd & 3rd eds., p. 42). Not ident. or disapp.

III. Pastel by J. Vivien, exh. in the Salon of 1704 (*Livret*, p. 17, add. to the 2nd and 3rd eds.). Whereabouts unknown.

IV.* Engraving by J.-B. Poilly after Vivien, 1714, as reception piece for the Acad. (*P–V*, IV, 187). Bibl. Nat. Est., N2.

V. Sanguine drawing by J. de Favannes(?) showing Van C. wearing a redingote and hat, ca. 1729. Reprod. as a lithograph by Le Grip (Bibl. Nat. Est., Ne 80 rés. boîte) and publ. by Ph. de Chennevières, *Portraits inédits d'artistes fr., Calottines et charges*, 1855, p. 35.

VI. Posthumous bust, terracotta, by J.-J. Caffiéri, Louvre Museum (Cat. no. 988) identified by G. Schefer, 'Un buste de Van Clève par J.-J. Caffiéri au musée du Louvre', *BSHAF*, 1907, p. 56.

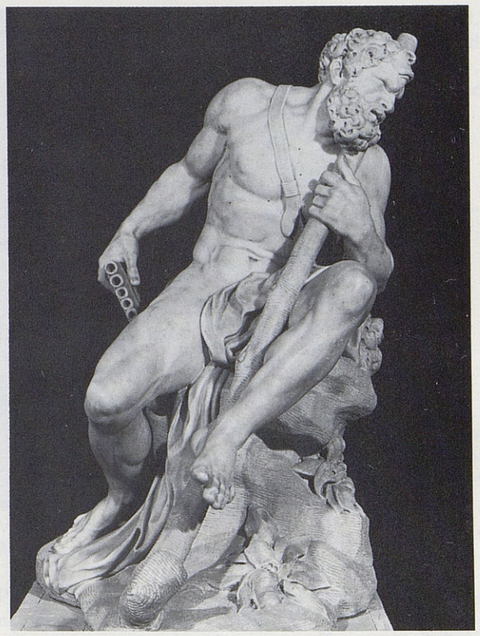
Several versions exist:

a. Marble. Louvre Museum, Paris, Fonds Chauchard; Los Angeles County Museum, Inv. A 5832–47–53. cf. E. Feinblatt, 'Further observations on Caffiéri's bust of Van Clève', *Bulletin of the Art Division, Los Angeles County Museum*, 1961, XIII, no. 3.

b. Plaster. St.-Louis, City Art Museum, Invent. no. S 14c; Château of La Motte-Lambron (Haute-Loire).

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Bibl. Ecole Beaux-Arts, Ms. 75 (details on Van Clève's life gathered ca. 1732 by Lépicié and annotated at his request by Legros for Lépicié's project, not carried out, of a biography of Van Clève for the Acad.; this Legros was probably Jean, the son of P. Legros I); Ms. 111 (Comte de Caylus, 'Vie de Van Clève', read at the Académie on 3 Oct. 1750) publ. in *Mém. inédits*, II, p. 73–79; Dezallier, *Vie*, II, 1787, p. 246–264; Mariette, *ABC*, p. 363; A.-L. Millin, *Descr. des stat. des Tuileries*, 1798, p. 115, incl. a biography in outline; Jal, p. 389; Herluison, p. 439; J. Guiffrey, 'Scellés et invent. d'artistes français', *NAAF*, 2nd series, IV, 1883, p. 299–302; Et. Charavay, 'Notes biogr. sur C. Van Clève', *NAAF*, 3rd series, VI, 1890, p. 170; T.-B. 1912, vol. VIII, p. 95–6 (H. Vollmer); L.-H. Collard, 'Corneille Van Clève, sculpteur ordinaire des Bâtiments du Roi', *BSHAF*, 1967, p. 193–210 (including the Invent.a.d. of Van Clève's studio); L.-H. Collard, 'Le Maître-autel de l'ancienne église St.-Paul à Paris', *AAF*, 1968, XXIII, p. 97–109; Rambaud, II, 1971, p. 415–419.



2b

1
Two models of Vases for Versailles Gardens

1679–80 Wax

Payment 550 L. (*Comptes*, I, 1161, 1289). To be cast in bronze. Not ident. or disapp.



2a

2
Polyphemus

1680–81

Reception piece for the Acad. One of the models submitted by Van C. on 30 March 1680 was accepted; on 26 April 1681 Van C. was received as Academician on presentation of the marble (*P–V*, II, 163, 187). On 2 Aug. 1687, Guillet de Saint-Georges gave a lecture about this work at the Acad., which was repeated in 1703 and in 1705 (*P–V*, II, 357; III, 360; IV, 7). It was the first time that a reception piece was not a bas-relief, but was carved in the round. Van C.'s composition was inspired by Annibale Carracci's fresco in the Galleria Farnese, of which he owned a complete set of engravings, mentioned in his Invent.a.d. (cf. M. Levey and W. Graf Kalnein, *Art and Architecture in the 18th c. in France*, 1972, p. 42). The cyclops Polyphemus, son of Neptune, is sitting on a rock; his attitude expresses despair because he has been rejected by the nymph Galathea; he rests his head and his left leg on a shepherd's staff; he wears a bear's skin held by a bandolier; in his right hand, flung back, he clutches a pan flute. In 1701, Le Lorrain (no. 10) was asked to exec. a pendant statue of Galathea as his reception piece for the Acad.



7

a.★ Statuette Terracotta H: 46
Model for the marble sculpture with some minor variations. At the end of the 18th c. it belonged to Fontenel, one of the founders of the Musée de Montpellier, then to his son-in-law Fages, who presented it to the Museum in 1877 (cf. A. Joubin, 'Etudes sur le musée de Montpellier', *RAAM*, 1922, XLI, p. 117–8).

MONTPELLIER, MUSEE FABRE

b.★ Statuette Marble H: 79
Exh. at the Acad. Descr. by Guérin and Dezallier (*Descr. Acad.*, p. 55, 131). Listed at the Acad. in 1794 (Invent. of an II, no. 581; Fontaine, *Coll. Acad.* p. 205). At the end of the Restoration in store at Versailles. In 1834 in the Louvre Museum (Inv. no. MR 2106), where it still remains.

PARIS, LOUVRE

3
Work at Versailles Palace

1681–82
a. *Work in the Apartment of the Prince and Princesse de Conti*
The apartment was on the ground floor of the South Wing. Work exec. together with Van Obstal. They rec. 300 L. each, then together 800 L., 300 L. and 1763 L. 18s., a total of 3463 L. 18s. (*Comptes*, II, 11, 137, 172). The decorations of the apartments in the South Wing no longer exist.
Destroyed.

b. *Sculptures for two balconies in the courtyard*
Payment 1000 L. to Van C. and Van Obstal (*Comptes*, II, 178, 197). Not ident. or disapp.

4
Work on the Bassin sous le Dragon (later Bassin de Neptune), Versailles

1682–84
a. Two Vases, cuvettes, masks and shells
1682–83 Lead H. of vases: ca. 150
Payment to Van C. 300 L., then 1100 L. and an additional payment of 700 L., part of a total payment made in 1694, incl. also other work (*Comptes*, II, 140, 278; III, 1003). cf. Carlier no. 3(*).

VERSAILLES, GARDENS

b. *Large model for a group*
1683–84
In collab. with Laviron (no. 6); payment 500 L. (*Comptes*, II, 278, 479). cf. Hardy no. 7.
Destroyed.

5
The Attributes of Night, for Marly

1683–84 Group Stucco
One of the 16 groups for the terrace of the Royal Pavilion, cf. B. Massou (no. 39b). Van C. rec. 950 L. (*Comptes*, II, 367, 522; Arch. Nat., O[1] 1475, fol. 6; O[1] 1490, fol. 1). Destroyed in 1685.

6
Models of Two Groups of Children for the Bassin de Thétis

1684
Van C. rec. 660 L. "pour deux groupes d'enfants qu'il a fait estamper, mouler et reparer en plâtre" (*Comptes*, II, 437). These were groups of young tritons similar to those in the symmetrically placed Bassin de Vénus by Le Conte (no. 26a★) and Ph. Magnier (no. 2), who rec. identical payments. About the history of these groups, cf. Ph. Magnier. Destroyed.

7
Cleopatra (or Sleeping Ariadne)

1684–86
a.★ Statue Marble L: 227
A copy of the bronze Cleopatra in Fontainebleau, which had been cast for François I by Primaticcio after the antique marble in the Vatican. The Cleopatra at Versailles, like the one at Fontainebleau, is in a much more reclining position than the antique. cf. Haskell & Penny, p. 185–7; S. Pressouyre, 'Les fontes de Primatice à Fontainebleau', *B.M.*, 1969, p. 223–39. On 9 April 1685 plaster mouldings of different parts were delivered to Van C. by order of Louvois (Arch. Nat., O[1] 1964[3]). Valued in 1692 at 5800 L.; payments between 1684–94 (Arch. Nat., O[1] 1964[4]; *Comptes*, II, 437, 623, 989; III, 102, 946, 1003). Placed in the Parterre du Midi in the north-west corner, the statue has remained in the same position, as mentioned in all Invents. and old *Descriptions*. After some doubts and hesitations about its subject, there was general agreement at the beginning of the 19th c. that the statue repr. Ariadne (E. Visconti, *Museo Pio-Clementino*, II, pl. XLIV); it is still known today under this name. It repr. a woman, richly draped, reposing on a couch, her head supported by her hand and one breast uncovered. Engr. by Thomassin, *Vers.*, p. 35. Goy (no. 5) had carved in Rome a copy after the antique in the Vatican.

VERSAILLES, GARDENS

b. *Statuette* Bronze 30 × 54
Blondel de Gagny Sale, Paris, 10 Dec. 1776, no. 464. On a gilded bronze foot. Sold for 651 L. to L'Anglier. Not ident. or disapp.

8
Work at the Colonnade

1685–87 Marble
a. Two Masks repr. a Satyr★ and a Naiad★ 1685
Payment 840 L. for the masks and the vases, *cf.* b. *infra* (*Comptes*, II, 623, 989; *NAAF*, 1876, p. 63). An annotated pen drawing of the Colonnade gives the subjects of 32 masks and the names of their sculptors (Arch. Nat., Verst. d'Archit., album LXIII, 45). cf. A. Marie, *Mansart et R. de Cotte*, p. 405–8.
b. Two vases 1685
Placed above the cornice. Payment together with the masks. cf. Granier no. 14b(*).
c. *Three models of cuvettes* 1685–86 Terracotta and wax
Payment 1447 L. 10s. in 1685–6 (*Comptes*, II, 623, 989). Intended for bronze cuvettes or bassins to be placed underneath the arcades; Jouvenet no. 32b and Mazeline no. 39d also produced some. These bronze bassins were not exec., but replaced by marble bassins, cf. d. *infra*.
d. Two feet for bassins and a bassin 1686–87
Van C. rec. 800 L. for bassin feet and 630 L. for a bassin (*Comptes*, II, 989, 1184; III, 103). cf. Cornu no. 17b(*).

VERSAILLES, GARDENS (a. and d. only)



8a



8a



9



9

9*
Three Children holding Rushes and Shells, for the Parterre d'Eau

1685–87 Model H: 148
One of the eight groups of children decor. the corners of the bassins in the Parterre d'Eau. About the attribution and positioning of these groups, cf. Granier no. 16. The payments, between 1685–87, are grouped together with those for the Fighting Animals (no. 10), a total of 2250 L. (*Comptes*, V, 623, 686, 989, 1184; *NAAF*, 1876, p. 64). For each group of children an average of 1000 L. was paid. From 1687–91, the groups were cast in bronze by Aubry, Bonvallet, Scabol and Taubin; that by Van C. was placed at the north-east corner of the Bassin du Nord. It consists of a kneeling child holding rushes and two others, standing, one of them with rushes and a shell, the other blowing into a conch-shell. Engr. by Thomassin, *Vers.*, p. 171.

VERSAILLES, GARDENS

10*
Lion crushing a Wolf

1685–87 Group Bronze H: ca. 130
Van C. supplied the clay and wax models for this group, which was cast in bronze by the Kellers in 1687. Payment together with that for the group of children (no. 9). This group, together with its pendant by J. Raon (no. 26), was placed at the Bassin du Soir symmetrically with Houzeau's Fighting Animals (nos. 64, 65) in the Bassin du Point du Jour. The old Invents. attrib. the Fighting Lion and Wolf to Van C. ('Etat des sculptures . . . de Vers. de 1694', no. 230; Invent. of 1707, Arch. Nat., O^1 1976^A, fol. 848), while the old *Descriptions* erroneously attrib. to him the two Groups of Fighting Animals at the Bassin du Soir.

VERSAILLES, GARDENS

11*
Mercury

1685–87 Term Marble H: 230
Valued in 1692 at 3000 L.; payment between 1684–94 (Arch. Nat., O^1 1964^4; *Comptes*, II, 437, 623, 989, 1184; III, 946, 1003). Placed in the Allée at the end of the Parterre de Latone, near the Quinconces du Midi. Engr. by Thomassin, *Vers.*, p. 201. The god of commerce, wearing a winged helmet, holds a purse in his right hand, the caduceus in his left; a drapery around his hips hangs over his right arm, leaving most of his torso uncovered.

VERSAILLES, GARDENS

12
Adoring Angel, at the Church of the Sorbonne

1686–89 Marble H: ca. 180
Pendant to an angel by Le Hongre (no. 83*), also on the pediment of the High Altar designed by Le Brun. Contract 25 June 1686 between the sculptors and the priors of the Sorbonne (Min. Centr. Arch. Nat., Et. LXXIII, 536). Guillet, *Mém.inéd.*, Vie de Le Hongre, p. 372. Four other angels were placed, standing, on the upper cornice, carved by J.-B. Tuby (no. 66), and perhaps by S. Slodtz (no. 2). Stored at the Petits Augustins 29 Nov. 1793 (*Arch. Mus. Mon. fr.*, II, 189). Since disapp.

13
Work at the Grand Trianon

1687–88
a. Three Ionic Capitals Marble
Payment 766 L. for a column capital and two pilaster capitals (*Comptes*, II, 1184; III, 103). Illustr. under Coyzevox no. $50^{1(*)}$ and André no. $11^{(*)}$.

VERSAILLES, GRAND TRIANON

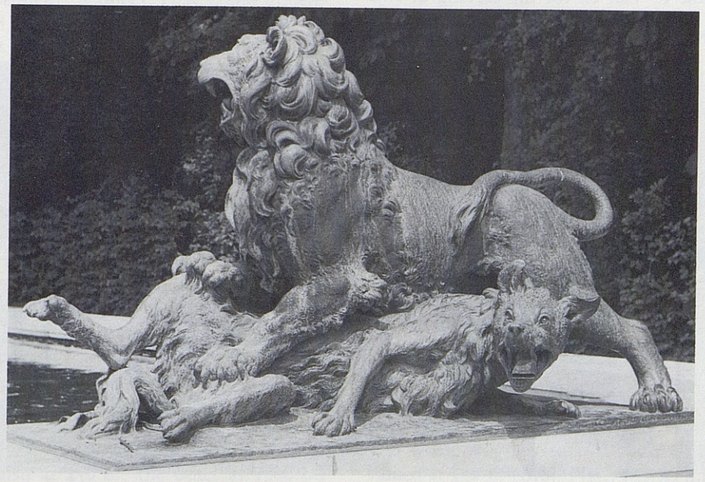
b. *Two groups of a woman and two cupids* Stone
Above the peristyle, cf. Ph. Magnier no. 9b, who collab. with Van C.
Destroyed.

c. Work in the Apartments of the North Wing
Wood
Payment 800 L. (*Comptes*, III, 5, 102). From 1688–1705, the King had his apartment in this wing, which consisted of a succession of rooms: Salon Rond, Salon de Musique, Antichambre and Chambre du Sommeil, Grand Cabinet, Salon Frais, Salle de Billard etc. In spite of alterations, a great part of the carved wooden decor. produced at this period is extant, but we have not been able to identify Van C.'s work. cf. Fiske Kimball, 'La transformation des appartements de Trianon sous Louis XIV', *GBA*, 1938^1, p. 88–92.

VERSAILLES, GRAND TRIANON



11



10



19a

14
Cornices in the North Wing, Versailles

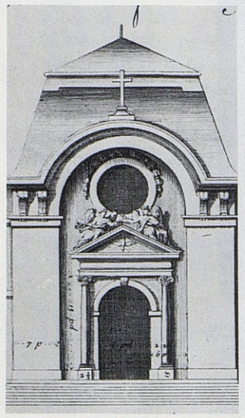
1688 Stucco
Legrand (no. 12), Ph. Magnier (no. 10) and Van C. together rec. 6487 L. (*Comptes*, III, 55–6, 1093, 1140). Not ident. or disapp.

15
Sculptures at the Portal of the Church of the Capucines, Paris

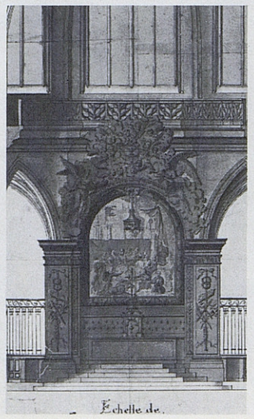
1688–89 Stone
The Convent of the Capucines stood in the axis of the Place Vendôme (or Louis-le-Grand), where today the rue de la Paix runs; the façade of the church had to harmonise with the great Place Royale planned by Hardouin-Mansart. The same Mansart provided the plans and drawings for the new convent, which was built under the direction of Maurice II Gabriel. cf. E.-J. Ciprut, 'L'auteur de l'église des Capucines de la place Vendôme et ses deux projets de façade', *BSHAF*, 1956, p. 259–63; F. Souchal, 'Le Portail de l'Eglise des Capucines à Paris', *GBA*, 1969[1], p. 193–5. Acc. to the *Comptes* (III, 79, 80, 280, 424), Van C. rec. 637 L. for his work on the portal and Herlant 102 L. for supplying two blocks of stone to Van C. for the carving of two angels; an "état de la dépense du nouveau couvent des Capucines et de la place royale de l'hôtel Vendôme" dd. 1689 (Arch. Nat., O[1] 1576[51]) mentions under 18 Sept. and 20 Nov. 1689, payments of 150 L. and 1000 L. to Van C. An engr.★ by Guérard shows the portal erected at that time: the door is framed by two Ionic columns surmounted by a pediment; on its sloping sides two angels were seated; inside the pediment the dove of the Holy Spirit in rays. Above, a circular window decor. with a garland; all this under a semi-circular arch resting on piers decor. with consoles. Less than 20 years after its construction, the structure of the portal proved to be so defective that, first, it had to be repaired, then, in 1721, to be replaced by a new structure; Vassé (no. 47) was comm. to re-carve the sculptures (cf. Brice, *Descr.*, 1706, I, p. 201; 1717, I, p. 271–3; 1752, I, p. 346). Destroyed.

16
Work in the Church of Saint-Paul, Paris

1690–93
cf. Collard, 1967 and 1968 (see *bibliogr.* p. 369). The drawings for the choir were supplied in 1690 by Jules Hardouin-Mansart who, from April 1690 onwards, was churchwarden of the Church of St.-Paul. On 2 Dec.



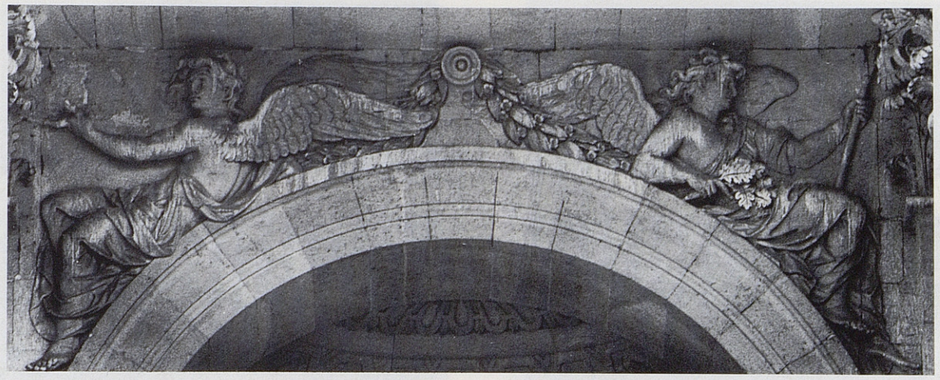
15



16



18



19b

1687 the church council had passed a contract with Van C. for the sculpture of a glory with two angels, to be placed at the back of the choir; also for the pilaster capitals and, on the face of the pilasters, trophies with the attribs. of St. Peter and St. Paul (Min. Centr. Arch. Nat., Et. LXII, 237). A drawing★ in the Arch. Nat. (109 bis 7) corresponds with this first project. But there must have been disagreement within the council, because the decisions about the new altar were not taken until Feb. 1690; on 20 June 1690, it was decided that Hardouin-Mansart should sign a contract with Van C., the payment for which was fixed on 4 Sept. 1690 at 7022 L. 12s. (Arch. Nat., LL 890, fol. 17, 21r°, 22). Van C. executed:
1. *The retable of the altar* Gilded wood
Decorated with ornaments "travaillés avec une délicatesse et une mignardise incroyable" (Sauval, *Hist. de la Ville de P.*, 1724, I, p. 440). It was embellished with a painting by Corneille repr. the Last Supper.
2. *A glory with the Holy Spirit in rays and an Angel on each side* Gilded wood
Mentioned in the old *Descriptions* of Paris (Dezallier, *Paris*, 1762, p. 181 etc.).
3. *A pyx (une suspension)* Copper, chased and gilded
At a meeting on 8 Sept. 1690, it was decided that the pyx should be put into position without delay (Arch. Nat., LL 890, fol. 49). It is descr. in the double appraisement of 12 Oct. 1694 (Arch. Nat., Z[1J] 426): in the shape of a pavilion, decor. with garlands of flowers and foliage, tassels, four cherubim heads and inset ruby crystals. One of the experts valued the work at 1620 L., the other at 850 L.
4. *The ark of the Holy Sacrament* Gilded wood
227 × 167 × 113
After designs by Hardouin-Mansart (Thiéry, *Guide*, I, p. 695). Descr. in the double appraisement of 16 and 17 March 1693 (Arch. Nat., Z[1J] 418). This ark was decor. with a bas-relief repr. St. Paul on his horse, 4 cartouches and palms on all four sides, garlands of flowers, cherubim, seraphim, each of the four consoles surmounted by a vase; on the dome-shaped upper part were 18 cherubim and seraphim, a vase and an angel holding a sun. Van C. demanded 450 L.; one of the experts valued it also at 450 L., the other at 1800 L., incl. the full-size model and the supplying of the wood.
All of Van C.'s work at St.-Paul disapp. during the Revolution (cf. L. Lambeau, 'La dépouille de l'église St.-Paul', *Mémoires Soc. Hist. de P., Ile de France*, XLVIII). Destroyed.

17–24
WORK AT THE DOME DES INVALIDES

17
Saint Peter

1690–91 Statue Stone
One of 16 statues repr. the 12 Apostles, St. Paul, St. Barnabus, John the Baptist and the prophet Elias, on the outer balustrade around the drum of the Dome (cf. Ph. Magnier nos. 11, 12). Illustr. under Coyzevox no. 54a–c★. The work was allocated to the sculptors on 24 May 1690 (Bibl. Nat., Ms. fr.n.a. 22936, fol. 165 v°). Payment 350 L. (*Comptes*, III, 421, 558). Félibien des Avaux, *Invalides*, p. 53, 317. Destroyed during the Revolution.

18★
Sculptures above five Window-arches

1690–91 Stone
On the outside of the church, above two windows of the side aisles and three windows of the chapels. Payments 120 L. and 200 L. (*Comptes*, III, 421, 558). Decor. of arms and military attribs. One payment of 500 L. to Van C. in 1691, "on account of his work of stone sculpture" (*Comptes*, III, 557) perhaps refers also to other sculptures of this type.

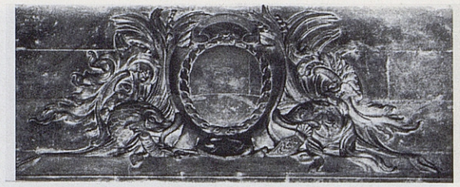
PARIS, DOME DES INVALIDES

19
Sculptures above the Front Portal

1690–92 Plaster and stone
The work was entrusted to Van C. on 24 May 1690, valued at 350 L. (Bibl. Nat., Ms.fr. n.a. 22936, fol. 154 v°). In 1691 Van C. rec. 252 L. 12s. for the models (as



21







22

well as for the model of St. Louis, no. 20), then a total payment of 800 L. for the exec. in stone. Félibien des Avaux, *Invalides*, p. 8, 317. These works consisted of:

a.★ Garlands of flowers and fruit attached to three consoles. Bas-relief
Above the portal.

b.★ Two reclining angels holding the Instruments of the Passion. Half-relief L: of each angel, 165
Reclining against the arch which surmounts the portal at the second order; the angel on the left held the crown of thorns (disapp.), the one on the right, rushes (today oak-leaves) and the lance.

PARIS, DOME DES INVALIDES

20
Model for the Statue of Saint Louis

1691 Plaster
On 24 May 1690, Girardon (no. 81) was comm. to do the statue of St. Louis on the façade of the Dôme des Invalides for 500 L., at the same time as Desjardins (no. 54) was comm. to do the statue of Charlemagne to be placed symmetrically. Van C. exec. in 1691, perhaps under the direction of Girardon, a model for St. Louis, for which he was paid 252 L. 12s. (*Comptes*, III, 557; this also incl. payment for the models above the portal, no. 19). But it was Girardon who prepared the final model, which was followed by N. Coustou (no. 34) in carving the statue in stone. Probably destroyed.

21★ 22★
Saint Louis carrying the Crown of Thorns
Saint Louis receiving Extreme Unction

1691–93 Two bas-reliefs Stone 220 × 240
Two of eight bas-reliefs illustr. the history of St. Louis, placed in the four arms of the Greek cross above the chapel doors. cf. Ph. Magnier nos. 14, 15. Valuation and payments for each of them 1200 L. (Arch. Nat., O^1 $1665^{35-6,\ 87}$; Bibl. Nat., Est., Hc 14, 2; *Comptes*, III, 558, 704, 843, IV, 610; *NAAF*, 1876, p. 76). During the inspection of the sculptures on 5 April 1700 by Coyzevox, N. Coustou, Van C. and Lespingola, it was recommended that the draperies of the bed in the second bas-relief should be smoothed out (Arch. Nat., O^1 1665^{47}). Félibien des Avaux, *Invalides*, p. 316; Granet, p. 109, 112; Pérau, p. 75, 82; engr. by Cochin in Pérau, pl. 48, 53. The first bas-relief shows St. Louis, the King, carrying the crown of thorns, accompanied by members of the clergy; in front of him, Christians are kneeling. The other bas-relief repr. St. Louis in agony on his couch, supported by a man. He is receiving extreme unction from a monk, in the presence of other monks. Each of these two scenes is surmounted by a bas-relief★, also carved by Van C. and paid for at the same time. Each is composed of an escutcheon, one of them surrounded by liturgical attribs., the other by military attribs. and palms.

PARIS, DOME DES INVALIDES

23
Sculptures in the Vault of the Chapel of St.-Ambroise

1692–96 Stone
Work of a team, cf. Martin (no. 10). They carved the decor. in the four panels of the vault which consisted of: (1) Eight child angels holding festoons and supporting the frames of the pictures; (2) the picture-frames; (3) a shell with acanthus leaves above the pictures; (4) a buckler with palms and laurels on the 'tables d'attente'. Total payment to the five sculptors, 2200 L. (Arch. Nat., O^1 1665^{69}; *Comptes*, III, 705, 844; IV, 469).

PARIS, DOME DES INVALIDES

24
Angel holding the Baptismal Font

1693–98 Bas-relief Stone
One of the 12 angels for the original decor. of the panels in the cupola of the Invalides. cf. N. Coustou no. 11b. (Arch. Nat., O^1 $1665^{36,\ 38}$). Payment 1000 L. (*Comptes*, III, 843; IV, 329, 469, 610). In 1699, the bas-reliefs were removed and, in 1702, replaced by a painted decoration. Destroyed.

25
Statue of Anne de Souvré for the Tomb of Louvois

1694–99 Marble H: ca. 130
About the Louvois tomb, cf. L. Seelig, 'Studien zu M. Van den Bogaert gen. Desjardins', p. 554–65. Desjardins (no. 51★) and Girardon (no. 86★) had undertaken the execution under a contract signed on 17 June 1693. But when Desjardins died on 12 May 1694, he had only prepared the model for Vigilance, ready to be cast in bronze, and the plaster model of Anne de Souvré, which was immediately entrusted to Van C. for exec. in marble (Guillet, 'Vie de Desjardins', *Mém. inédits*, I, p. 400). The monument was put in position in the Church of the Capucines in 1699. During the Revolution it was stored in the Mus. des Mon. fr.; in 1819, it was moved to the Chapel of the Hospice de Tonnerre. Anne de Souvré, widow of Louvois, is repr. kneeling on the sarcophagus beside her husband, her eyes lifted to the sky, a book in her hand.

TONNERRE (Yonne), HOSPICE

26
Sphinx and Children

1696 Marble
On 30 Sept. 1696, Van C. rec. a slab of marble for a sphinx and a block of marble for two children. On 22 June 1697, he returned the surplus material to the Magasin des Marbres and noted that the block had some faults; on the same day he rec. a new slab and a new block of marble (Arch. Nat., O^1 2066^8). We do not know which position these were intended for, nor whether they were ever executed. Three terracotta sphinxes are listed in Van C.'s Invent.a.d. (p. 401).

27
Vase for the Demi-lune des Vents, Marly

1696–98 Marble H: 130
One of the 12 vases after a design by Hardouin-Mansart, cf. Barois no. 11★. Van C.'s vase was similar to that by Barois. Payment 850 L. (*Comptes*, IV, 188, 336). Not ident. or disapp.

28
Gryphons, Shell and Mask, for the Demi-lune des Vents, Marly

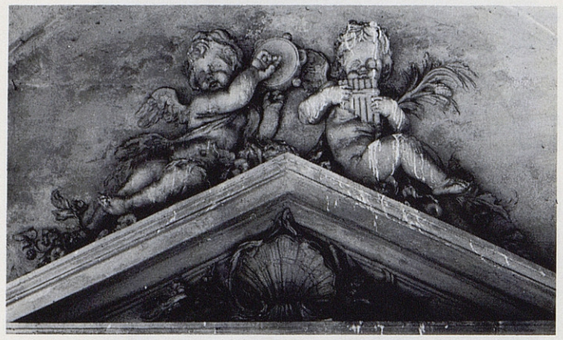
1697 Lead
For the first Bassin de la Demi-lune. cf. Rosasco, *Marly*, II, p. 518–20. Placed symmetrically with a similar ensemble of sculptures by Flamen (no. 36), on either side of the two sea-horses by Mazeline (no. 56). Models in 1697 (letter from Villacerf, Arch. Nat., O^1 1465, pièce 320). Payment 1500 L. (*Comptes*, IV, 189, 337; Arch. Nat., O^1 2773^5; O^1 1465^{320}). Visible in the watercolour drawing, Arch. Nat., O^1 1470, p. 12, illustr. under Barois no. 12★. This decor. was demolished in 1703 and replaced by a parterre.

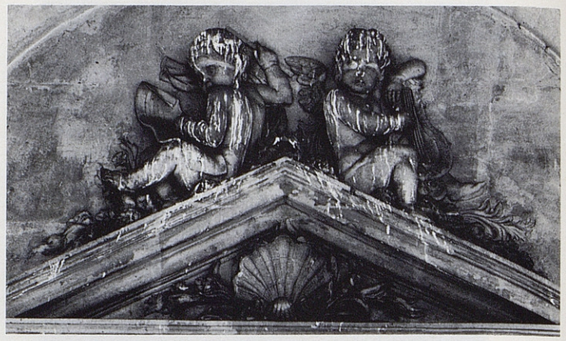
29
Mars

1697 Model
Van C. rec. 300 L. for a model of Mars, cast in bronze by Le Pileur for 150 L. (*Comptes*, IV, 190, 337). Perhaps one of the two statuettes listed in the Invent. of 1707 (Arch. Nat., O^1 1976^A, fol. 880, 909): the first, in the reserves in the care of Mr. le Bel (H: 46), repr. Mars standing, nude, in his right hand a sword, the left hand on his hip; the second statue, in the Garde-Meuble de la Couronne (H: 35), repr. Mars standing, nude, his right foot on a helmet, a breast-plate behind him. Not ident. or disapp.

30
Sculptures at the Ménagerie, Versailles

1698–1700 Stone
a. *Sculptures at the Château de la Ménagerie*
Van C. and Jouvenet (no. 68) seem to have exec. all the stone sculpture in the château. Together they rec. 2400 L., then 600 L. each; in 1711, Van C. alone rec. the balance in a final payment incl. other works (*Comptes*, IV, 312, 448; V, 525). The château had been built by Hardouin-Mansart for the Duchesse de Bourgogne. At the same time Hurtrelle (no. 26) and Mazeline (no. 57) had done the stucco cornices. cf. Marie, *Mansart et R. de Cotte*, p. 189–238. The château was demolished at the end of the 19th c.





30b, II

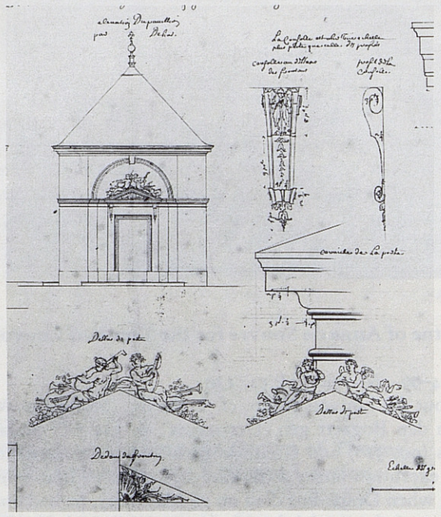
b. Sculptures at the two Pavilions

Two pavilions decorated the ends of the kitchen garden of the Ménagerie on the canal-side. Van C.'s Mémoire (Arch. Nat., O^1 1805^{101}), amounting to 1035 L. 3s., shows that their sculptural work was exec. between 7 May and 18 July 1699. Each of these square pavilions has four large semicircular arcades:

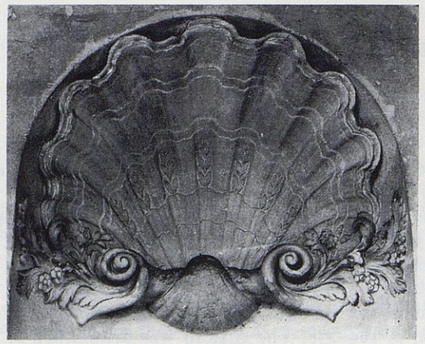
I. Outside: the façades were decor. with Ionic pilasters, the pediments with a shell between two cornucopias, each surmounted by two flaming vases; a vase crowned the roof. This decoration, visible in a drawing by Lassurance (Arch. Nat., O^1 1805), has disappeared.

II. Inside: on two sides, the doors are surmounted by pediments resting on elegant consoles; within the pediments are shells and vegetable elements; cupid musicians are seated on the sloping sides; in the four cut corners are niches, each decor. with a large shell* (repr. in drawing no. 694* in the Cab. des Dessins at the Louvre). Van C. had all this sculpture done by his assistants, except for the four cupid musicians* in the left pavilion on the side of the Laiterie, which he did himself; these were valued at 550 L.; a cupid is playing a basque tambourine, another a pan-flute, a third is beating time while reading a score, the last plays an alp-horn. The four cupid musicians of the pavilion on the right were carved by Dedieu (no. 39).

VERSAILLES, MENAGERIE



30b



30b, II

31*
Leda and the Swan

1699 or before Bronze H: 63·6

Bought in Paris in 1699 by Leplat for Augustus the Strong. Identified as a work by Van C. by Holzhausen with the help of an engr. by L. Desplaces, with the caption: "Leda, statue faite par Corn. Vanclève, dess. et gravé par L. Desplaces". cf. W. Holzhausen, 'Leda-figuren i Albertinum i Dresden og J. J. Vinache', *Kunstmuseets Aarsskrift,* Copenhagen, 1935, p. 145; 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Preussischen Kunstsammlungen,* 1939, p. 167. The statuette is now in the Albertinum at Dresden (Inv. H4 154/28). Van C.'s Leda has often been copied: in stone by I.-B. Van der Haegen in 1734 (Brussels, Park); in Kastrup faience in 1754–61 (Frederiksborg, National-hist. Museum); in porcelain in ca. 1770 (Fürstemberg, Private Coll.; Meissen, Staatl. Porzellanmanufactur). cf. V. Slomann, 'Simon Carl Stanley og Kastrup Fajance', *Kunstmuseets Aarsskrift,* 1934, p. 98.

DRESDEN, STAATLICHE KUNSTSAMMLUNGEN, SKULPTURENSAMMLUNG

32
Work in the Salon Octogone of the Royal Pavilion, Marly

1699 Stone

Dezallier (*Vie,* p. 250) attributes to Van C. the "Terms of caryatides repr. the four seasons which support the cornice of the architrave in the Grand Salon, also the garlands of flowers carried by cupids which surround the oeils-de-boeuf". The authors of the old *Descriptions* (Piganiol, *Vers.-Marly,* 1701, p. 366–7; Dezallier, *Env. de P.,* 1752, p. 135; Hurtaut & Magny, III, p. 491) attrib. in a general way all the decorations of the Salon Octogone to N. Coustou (no. 20), Hurtrelle (no. 28) and Van C. In fact, there were two different working periods: during the first one, 1681–2, Jouvenet (no. 21b), Le Conte (no. 19), Le Hongre (no. 69) and Mazeline (no. 32) rec. 2825 L., 3440 L., 2380 L. and 7726 L. respectively and in addition other payments in common. At this period the sopraportes were carved (Le Hongre no. 69b), also the caryatides and the eagles under the window-balconies; the caryatides and eagles were descr. in *Mercure,* Nov. 1686 (2nd part, p. 234) and, in 1687, by N. Tessin the younger (publ. in *Revue hist. Vers.,* 1926, p. 293). In the second period of 1699, Hardouin-Mansart transformed the Salon by adding four fireplaces, bricking up four windows, above which, in 1701, four paintings by Coypel were placed and by opening up four oval or oeils-de-boeuf windows in the vault, which he raised. While preserving the existing decoration, he embellished it with stone sculptures consisting of:

I. Trophies, shields, flags and plumed helmets on either side of the rectangular windows.

II. Rich framework for Coypel's paintings.

III. Cupids holding garlands, around the oeils-de-boeuf windows.

Van C., N. Coustou and Hurtrelle must have collab. on these works although neither the *Comptes* nor the archives mention any payments for them. The whole of the decor. of the Salon Octogone appears in the watercolour drawing in the Arch. Nat. (O^1 1472, p. 5, illustr. under N. Coustou no. 20a*). Destroyed.

33
Cornice in the Grand Cabinet of the Hôtel Condé, Paris

1699 Plaster

The Hôtel Condé was situated in the rue Neuve-Saint-Lambert. In 1699, the owner, Henri-Jules de Bourbon, Prince de Condé, had the apartments refurbished. Van C. rec. 510 L. for the cornice of the new Grand Cabinet. Hardy had already been working there. The Hôtel was demolished in 1773 and replaced by the present Odéon Theatre. (Arch. Chantilly, AB1700, fol. 174). Destroyed.



31

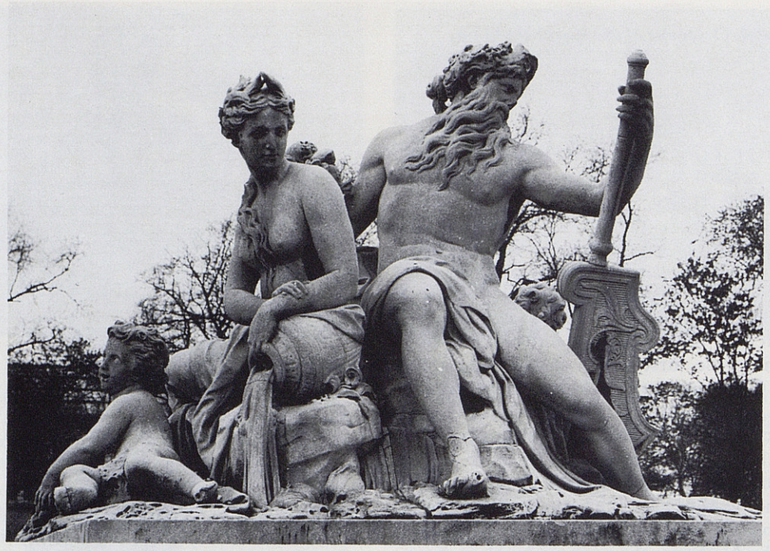
34*
The Loire and the Loiret, for Marly

1699–1707 Group Marble 230 × 273

Signed on the back of the rock on which the Loire is seated:

C. VAN CLEVE PARISINUS F.^{T} 1707

Carved for the Bassin des Nappes at Marly as a pendant to the Seine and the Marne by N. Coustou (no. 22). The plaster model, moulded by Le Pileur, was placed in position for approval; in Aug. 1702, it was painted in bronze-colour, then repainted white (*Comptes,* IV, 517; Arch. Nat., O^1 1465^{337}; O^1 1474). Between 1703–07 Van C. rec. 7100 L. for the marble and, in 1711, the balance as final payment incl. other work (*Comptes,* IV, 964, 1072, 1183; V, 40, 143, 525). In 1707 the group had been placed in position and described (Invent. of 1707, Arch. Nat., O^1 1976^A, fol. 29–30). In 1715, its pedestal was changed (*Comptes,* V, 875). In 1719 the group, together with the one by N. Coustou, was moved to Paris, to the Tuileries Gardens and placed at the foot of the Fer à cheval (Invent. of 1722, Arch. Nat., O^1 1969^A, fol. 203). Descr. in all the old *Descriptions* of Paris.



34

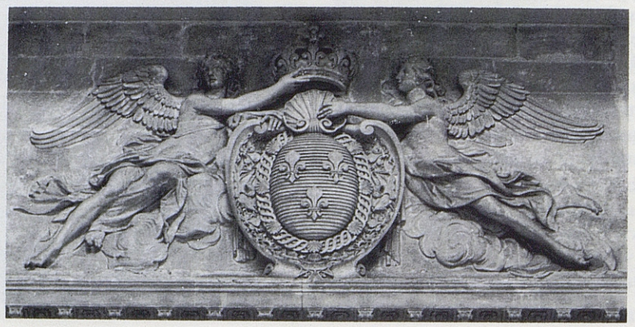
Mutilated under the Commune; the Loire lost an arm and a leg and one of the children its head (A. Darcel, 'Les Arts et les Musées sous la Commune', *GBA*, 1972[1], p. 485). Since then it has been restored. An 18th c. drawing is at Stockholm, Nationalmuseum, THC 5127. The Loire and the Loiret are repr. by a bearded man and a nymph, seated side by side on rocks, the nymph repr. the stream sitting slightly lower than the river, of which she is a tributary. The man, crowned with rushes and grapes, holds in his right arm a cornucopia filled with fruit, in his left hand a rudder; the nymph leans on an overturned urn; they are accompanied by two children, one seated among fruit, the other on a fish, holding another fish in its arms.

PARIS, TUILERIES GARDENS

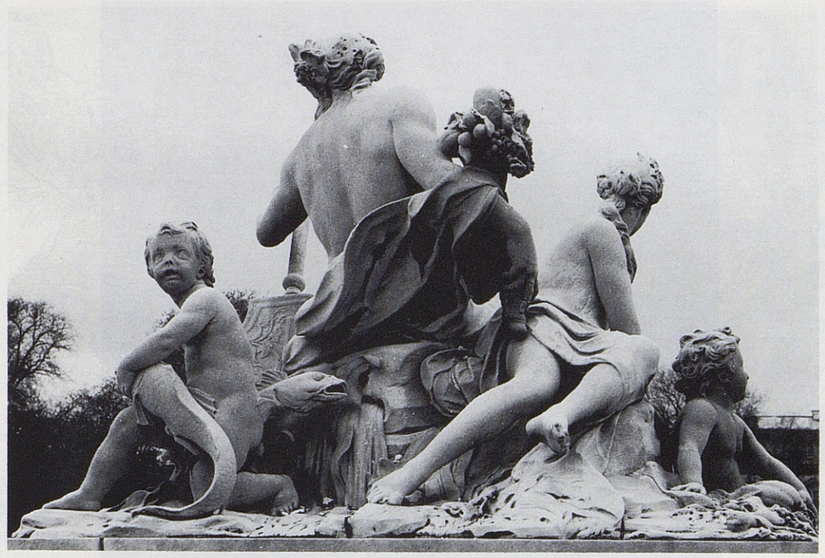
35–40
WORK AT THE INVALIDES

35
Model for a Patriarch, or Father of the Church

1699 Full-size model Plaster H: ca. 400
The models of eight statues, grouped in pairs, were placed on the exterior balustrade at the four corners of the second order. The work was shared between eight sculptors, cf. Mazeline no. 59. Van C. collab. with Barois (no. 10f★). Except for Mazeline, none of the sculptors translated their work into stone; all their statues remained in the state of large models (each model was val. at 600 L. Arch. Nat., O^1 1665^{35-7}; Bibl. Nat. Est., Hd 135d). Van C. does not seem to have rec. any payment for this model. Destroyed.



36



34

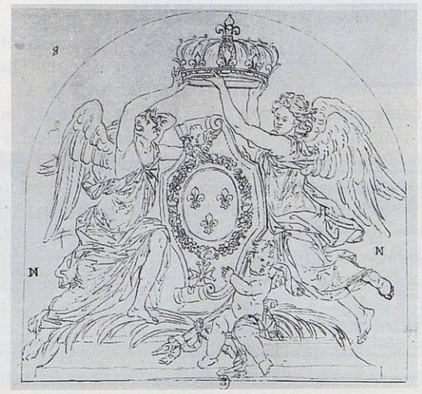
36★
Two Angels supporting the Escutcheon and the Royal Crown

1700 Half-relief Stone 160 × 400
Above the portal, inside the church, to replace a work by Goy (no. 7) and Doisy. Comm. at the end of 1698 (Arch. Nat., O^1 $1665^{35-6,\ 85,\ 88}$); payment 1200 L. (*Comptes,* IV, 610, 955). The drawing★ for this project (Bibl. Nat. Est., Hc 14, 2) was followed by Van C. with some variations: two angels in clouds present the escutcheon with three fleurs-de-lis on a cartouche, decorated with ribbons of the royal orders; they hold up the royal crown.

PARIS, DOME DES INVALIDES

37
Saint Louis, for the Invalides

1700 Medallion Diam: 100
One of the 12 Kings, on the base of the cupola of the Dôme des Invalides, cf. N. Coustou no. 25. This replaced a previous project, not accepted, which consisted of 12 bas-reliefs illustr. the history of France. Van C. was to have carved "Charlemagne offering the Imperial Orb and Tiara" (Arch. Nat., O^1 1665^{42}). Valuation and payment for each medallion 500 L. (*Comptes,* IV, 610; V, 727). Félibien des Avaux, *Invalides,* p. 316. Engr.★ by Cochin in Pérau, pl. 44. Destroyed during the Revolution and replaced by a copy of Ruxthiel (*Invent. Rich. Art. Fr., Mon. Rel.,* III, p. 238). Destroyed.



36



37



38

38*
Angel carrying the Oriflamme

1701–05 Half-relief Stone 240 × 310
On one of the four pillars supporting the drum of the cupola, in the tympanum above the entrance leading to the Chapel of St.-Jérôme. The other three angels were by N. Coustou (no. 33*), Coyzevox (no. 75*) and Flamen (no. 47*). These four reliefs of angels had been preceded by four other reliefs with the same subject, carved in 1691–93; P. Legros I (no. 61) had carved the Angel with the Oriflamme; after the critical appraisement on 5 April 1700, it was decided to replace all four by others. Payment to Van C. 1550 L. (*Comptes,* IV, 610, 727; Arch. Nat., O^1 1665^{34}). Félibien des Avaux, *Invalides,* p. 316; Granet, p. 108; Pérau, p. 82; engr. by Cochin in Pérau, pl. 42. A large adolescent angel flying over clouds, a laurel crown in one hand, flourishes an oriflamme with fleurs-de-lis; the angel is accompanied by two child angels, one, sitting on clouds, is holding palms, the other brandishes a trumpet.

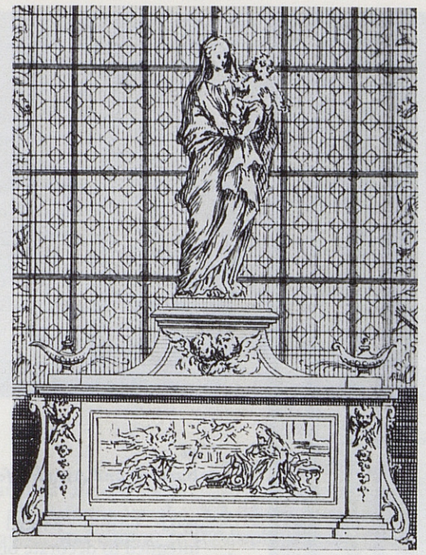
PARIS, DOME DES INVALIDES

39
Work on the Altar of the Lady Chapel at the Invalides

ca. 1702–06 Plaster
a. *The Virgin and Child* Statue
b. *The Annunciation* Bas-relief
The Altar of the Virgin stood in the left arm of the transept, symmetrical with the Altar of Ste.-Thérèse (cf. Ph. Magnier no. 21). Payment to Van C. was probably made in 1708: 1500 L. "for his work in the said church" (*Comptes,* V, 234). Mém. of Dec. 1708, Arch. Nat., O^1 1665^{54}; Félibien des Avaux, *Invalides,* p. 316; Granet, p. 108; Pérau p. 75; engr. of the Virgin* by Ch.-N. Cochin in Granet p. 41 and engr. of the whole altar* with the bas-relief of the Annunciation on the retable of the altar by Chevotet and Lucas in Granet, pl. 40; drawing* of the Virgin in Coll. De Cotte, Bibl. Nat. Est., Hc 14. In 1745, Pigalle was comm. to replace the plaster statue by one in marble (today in the Church of St.-Eustache); in its main lines it follows the statue by Van C. The bas-relief has disapp. Destroyed.



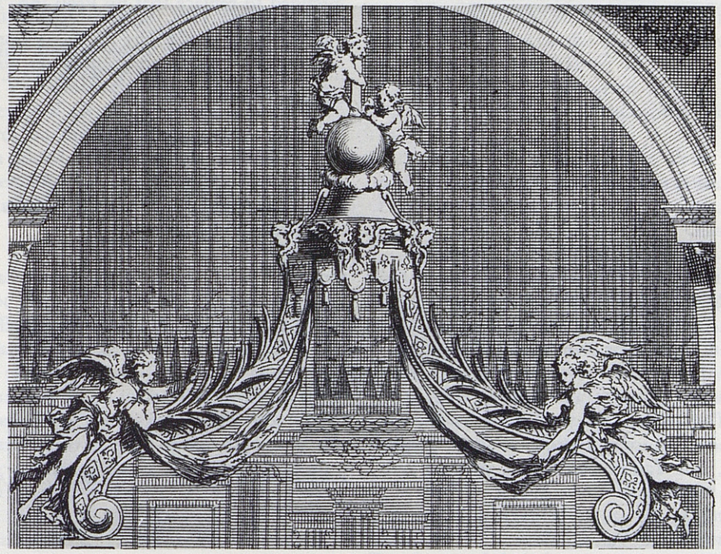
39a



39a, b



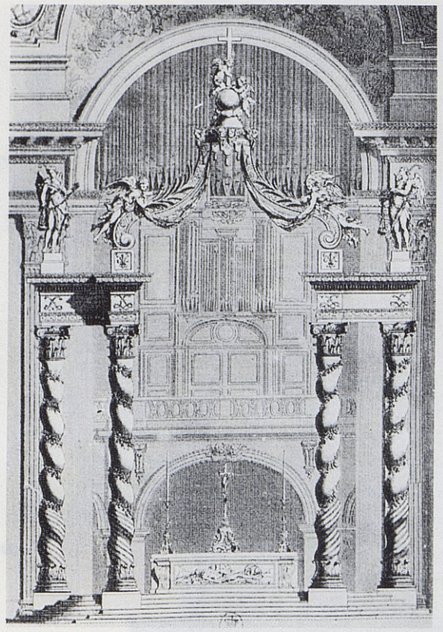
39a



Detail 40, 1



Detail 40, 2



40

40
Work on the Baldachin and the High Altar at the Invalides

1702–06 Gilded lead and bronze
Replacement of an altar which had been begun by Jouvenet (no. 54), Lespingola (no. 25) and Mazeline (no. 52a), but had remained at the model stage. The new baldachin and High Altar were built to Hardouin-Mansart's design by a team of sculptors, in which apparently G. Coustou (no. 6) and Van C. played a prominent part. The team rec. 20387 L. in payment for all these works and for those in the chapels of the Virgin and Ste.-Thérèse, but Van C. alone had, in 1705 and 1706, rec. 6000 L., then 7000 L. (Arch. Nat., O^1 1665^{35}; *Comptes,* IV, 1176; V, 34, 347). Félibien des Avaux, *Invalides,* p. 316 attribs. to Van C. alone:
1. The group of child angels on a globe, carrying the cross, at the top of the baldachin.
2. The bas-relief on the altar repr. the dead Christ at the foot of the cross (attrib. confirmed by Dezallier, *Vie,* p. 248).
Van C. probably also participated in the rest of the decor.: incense-bearing angels on the entablature, angels stretched out on the volutes of the baldachin holding draperies, vine-branches and ears of grain, wound around six twisted columns. This decor. is visible in Chevotet and Lucas's engr.★ in Granet, pl. 21. High altar and baldachin, destroyed during the Revolution, were replaced in 1852 by a new altar and a new baldachin, by Visconti. Destroyed.

41
Decoration in the Salon de l'Oeil-de-Boeuf, Versailles

1701 Bas-relief Gilded stucco
a. Frieze with playing cupids
cf. Flamen no. 46(★). Van C., Flamen and Hurtrelle (no. 31) rec. 2100 L. for this decor., ca. half of the entire frieze of the Salon (*Comptes,* IV, 709; V, 526).
b. Two genies supporting a garland
cf. Flamen no. 46b(★). Flamen and Van C. rec. 400 L. for these two genies on either side of the Oeil-de-Boeuf window, above the chimney (*Comptes,* V, 526).

VERSAILLES, PALACE

42
Bacchus and Ariadne for the Gardens at Marly

1702 Group Model Plaster
Intended to decorate one of the corners of the Bassin des Quatre Jets in Marly gardens. cf. Rosasco, *Marly,* II, p. 123–43. Details in Poirier no. 5. Van C.'s group was intended to replace that by Prou (no. 16). Arch. Nat., O^1 $1465^{385–9}$; O^1 1474. Van C. rec. 391 L. (*Comptes,* IV, 1072), but finally the whole project was abandoned and the plaster models were withdrawn. Probably destroyed.

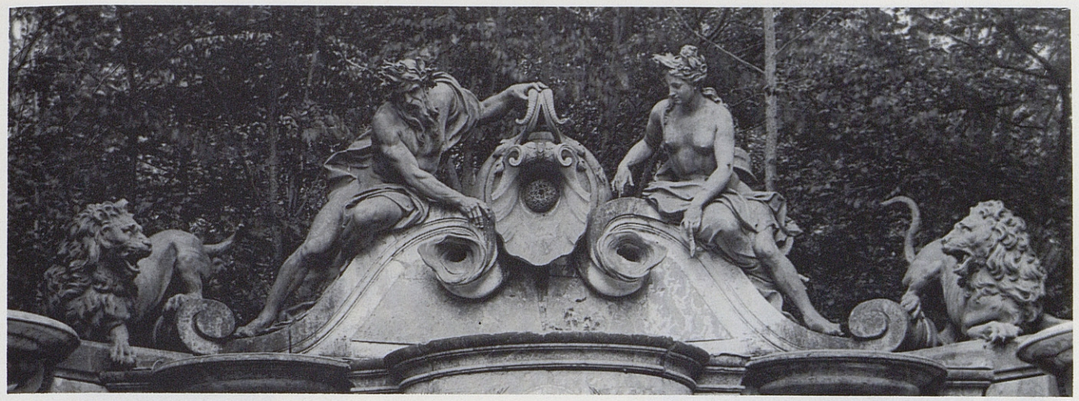
43★
Neptune, Amphitrite and two Lions, for the Cascade at Trianon

1702–03 Lead L: ca. 260 (figures); ca. 130 (lions)
Payment 3160 L. (*Comptes,* IV, 382, 964). This group stands at the top of the Cascade, or Buffet d'Eau, which had been built in the gardens at Trianon, under the direction of Hardouin-Mansart. On the other sculptures of the Cascade, cf. Garnier no. 6. Neptune and Amphitrite are seated on volutes decor. with sea algae, on either side of a shell; beside them, two lions are roaring.

VERSAILLES, GARDENS OF THE GRAND TRIANON

44
Four Angels, in the Chapel of the Château de Meudon

1702–07 Gilded bronze
a. *Two small angels* 1702
On 15 July 1703, Van C. rec. 1120 L. for two angels "that he has done and placed in the chapel at Meudon in 1702" (*Comptes,* IV, 964). The chapel had been built for the Dauphin by Hardouin-Mansart, in the right wing of the old château; it opened on to the Galerie and had a High Altar and a side altar. The two angels decor. the high altar. In 1702 and 1703, the sculptors J. Vinache and J. Desjardins exec. the other bronze ornaments of these two altars.



43

b. *Two large angels* 1704–07
The decoration of the high altar had already been finished, with the exception of the painting of the Resurrection by Coypel, when Van C. was comm. to carve two angels of great height for the same altar. The *Comptes* (IV, 1072, 1184; V, 40, 143, 525) list payments to Van C. of 500 L., 3600 L., 5000 L., 2000 L. and the balance in the final payment in 1711, incl. other sculptures, for "the 2 angels in gilded bronze which he has made and put on either side in the Chapel at Meudon". On 18 Vendémiaire an II, these four angels were listed for removal (Arch. Yvelines, $Q\ 88^{141\ bis}$: "Two large figures on the altar, two smaller figures repr. angels, all in gilded copper, weight 2080 Livres", quoted by P. Biver, *Hist. du Château de Meudon,* 1923, p. 524). These four angels have since disappeared.

45
Decoration at the Pièce des Vents, Marly

1703 Gilded lead
a. *Two Tritons*
b. *Shells, heads of monsters and winds*
The new bassin in the lower part of the Rivière was decorated by three teams of sculptors, cf. N. Coustou no. 43★. Payment of 11,760 L. to Dedieu (no. 42), Flamen (no. 50), Lapierre (no. 11), Le Lorrain (no. 14), Lepautre (no. 13) and Van C. (*Comptes,* IV, 964, 1072). Destroyed.

46
Diana and Endymion

1704 or before Group Bronze
Exh. in the Salon of 1704 as a pendant to a group of Bacchus and Ariadne (no. 47), *Livret,* p. 24. In Van C.'s Invent.a.d. is listed a bronze group of Diana and Endymion on a wooden stand, painted the colour of marble, pendant to a bronze group repr. Zephyr and Flora (no. 48); the two groups were valued at 400 L. Diana (or Selene) has descended from Olympus in order to gaze at the beautiful sleeping Endymion; his dog, held on a leash, lies at the feet of the handsome shepherd; behind him sits a cupid, lifting his finger to demand silence. The figure of Endymion derives from the Faun Barberini.
Several copies are known:
I.★ Bronze, bought in Paris in 1715 for 1500 L. by Leplat for Augustus the Strong. Now in Dresden, Grünes Gewölbe (Inv. IX, 24). H: 73.4. cf. W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Preussischen Kunstsammlungen,* 1939, p. 167.
II. Bronze in the Le Rouge Sale, Paris, 27 April 1818, no. 80, H: 75, without attribution. Pendant to a group of Bacchus and Ariadne (no. 47, I): "two superb groups in green antique bronze, perfectly chased and beautifully finished". Whereabouts unknown.
III.★ Bronze in San Francisco, California, Palace of the Legion of Honor, Collis P. Huntington Memorial Coll. (Inv.1931.153). H: 72. A pendant to the group of Bacchus and Ariadne (no. 47, II). cf. James I. Rambo, 'A note on the two Bronze groups by Corneille van Clève', *Museum Bulletin, California Palace of the Legion of Honor,* May–June 1968, vol. I, no. 6. This is perhaps the copy in the Le Rouge Sale.

47
Bacchus and Ariadne

1704 or before Group Bronze
Exh. at the Salon of 1704 as a pendant to a group of Diana and Endymion (no. 46), *Livret,* p. 24. Ariadne, seated on a rock, tries with the touch of her hand and with her gaze to hold back the god Bacchus, who is about to leave her; behind them, a cupid is caressing the god's panther which is devouring grapes. This group must have been done at about the same time as that for the Bassin du Grand Jet at Marly (no. 42); the composition, however, must have been different, since at Marly it was apparently a group of two standing figures (cf. Poirier no. 5).



Front 47 II



46 I



Front 46 III



Back 47 II



Back 46 III

There are several copies:
I. A bronze in the Le Rouge Sale, Paris, 27 April 1818, no. 81, H: 75. Pendant to Diana and Endymion (no. 46, II): "Two superb groups in green antique bronze, perfectly chased and beautifully finished". Whereabouts unknown.
II.* Bronze in San Francisco, California Palace of the Legion of Honor, Collis P. Huntington Memorial Coll. (Inv.1931.154). H: 67.8. Pendant to Diana and Endymion (no. 46, III). cf. James I. Rambo (*supra,* no. 46).

48
Zephyr and Flora

1704 or before
Several copies in various materials are listed in Van C.'s Invent.a.d. (p. 401):
a. *Group* Bronzed plaster, on a wooden stand. Val. 4 L..
b. *Group* Terracotta, on a wooden stand, decorated with bronze.
c. *Group* Bronze, on a wooden stand, painted marble colour. Val. 200 L.
d. *Group* Bronze, on a wooden stand, painted marble colour. Pendant to a bronze group repr. Diana and Endymion (no. 46). The two groups must have been exec. at the same time. Val. together 400 L.
Not ident. or disapp.

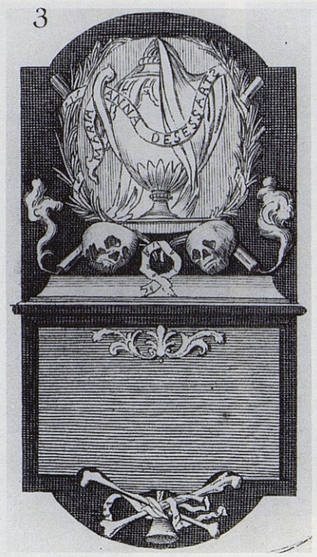
49
Work on the Cornices of the King's Chamber at Trianon

1706 Stucco
cf. Ph. Magnier no. 24, who collab. with Van C., G. Coustou (no. 10(★)), Lapierre (no. 13), J.-L. Lemoyne (no. 17), Poirier (no. 24). Payment 920 L. (*Comptes,* V, 494). From 1705, the King's chamber was in the right wing of the Palace on the courtyard side.

VERSAILLES, GRAND TRIANON

50
Epitaph of Marie-Anne Desessarts (1670–1706)

1708 Marble
Marie-Anne Desessarts died on 28 Aug. 1706 and was buried near the churchwardens' pew in her parish church, St.-Benoît (Extrait mortuaire of 23 Jan. 1707, Min. Centr. Arch. Nat., Et. XLIX, 439). A monument was comm. by her husband, Frédéric-Pierre Léonard, bookseller and printer of repute. In his second testament dd. 4 May 1708 (Min. Centr. Arch. Nat., Et. XLIX, 444) he expressed the wish to have an epitaph placed in position during his lifetime; it must have been done shortly afterwards, since Léonard did not refer to it in his third testament, dd. 14 Feb. 1709 (attached to his Invent.a.d. of 2 Dec. 1712, Et. XLIX, 461). The epitaph was exec. after a drawing by Gilles-Marie



50

Oppenord and attached to a pillar in the nave near the churchwardens' pew. The monument is descr. and praised for its good taste in all the old *Descriptions* of Paris (Brice, *Descr.,* 1717, II, 357 etc.). It consisted of a slab of black marble, decor. at the bottom with crossed bones, on top with two death's heads and flaming torches. The slab was surmounted by a medallion with the bust of the deceased in bas-relief. Guillaume de la Marre, priest at St.-Benoît from 1702–1730, asked the family Léonard to remove the medallion, which was replaced by a funeral urn in white marble, framed by cypress branches in gilded bronze and half covered by a drapery. The urn was exec. by a Slodtz (probably Paul-Ambroise, cf. Souchal, *Les Slodtz,* p. 638). The medallion was preserved by the son of Frédéric Léonard, cf. J. Bruté, *Anecdotes particulières sur les grands hommes . . . de la paroisse de St.-Benoît,* Paris, 1752, p. 745; Brice, *Descr.,* 1752, III, p. 36; Dezallier, *Vie,* p. 248; Millin, *Antiq. Nat.,* III, chap. XXIX, p. 42 with an engr.* of the monument by Duchemin and Le Mercier, pl. 2, no. 3 (the second state with the urn by Slodtz). Descr. by Mouchy on 30 Dec. 1790 (*NAAF,* 1890, p. 62). Destroyed, probably in 1854, at the same time as the church. It is not known what happened to the medallion.

51
Chandelier and Girandole, for Marly

1708
Van C. rec. 300 L., then 650 L. for a chandelier with 12 arms and a girandole with six arms for the Grand Salon at Marly (*Comptes,* V, 240, 341). Not ident. or disapp.


54


55


53


56

52–57
WORK AT THE CHAPEL, VERSAILLES

52
Models for 10 Bas-reliefs of Child Angels

1708
Van C. supplied the models for the bas-reliefs of child angels to be placed above the arched windows on the outside of the chapel. After the appraisement of his wax models by Hardouin-Mansart and R. De Cotte, he exec. 10 different models in terracotta and the mouldings from these models. His mémoire came to 1069 L., which was reduced to 640 L. (Arch. Nat., O[1] 1784). In the end there were 13 bas-reliefs, exec. in stone by Armand, Bourdict (no. 8), Dedieu (no. 46), Defer (no. 6), François (no. 31), Grettepin (no. 4), Offement, J.-M. Raon (no. 5), Rousseau de Corbeil, Vigier (no. 20) and Voiriot. The attributes of the child angels are related to the subjects of the statues placed above them on the balustrade. Models probably destroyed.

53* Saint Matthew **54* Saint Luke** **55* Saint Mark** **56* Saint John**

1709 Four statues Tonnerre stone Av. H: 283
Standing on the exterior balustrade of the Chapel, above the chevet. Mémoire amounting to 4400 L. in Arch. Nat., O[1] 1784 and payment, *Comptes,* V, 123, 525. St. Matthew and St. Mark are each unrolling a parchment; St. Luke is drawing on a tablet; St. John, holding a quill in his lifted right hand, seems to be having a vision which he is about to record in his book. The terracotta models are listed in Van C.'s Invent.a.d. (p. 401).

VERSAILLES PALACE, CHAPEL

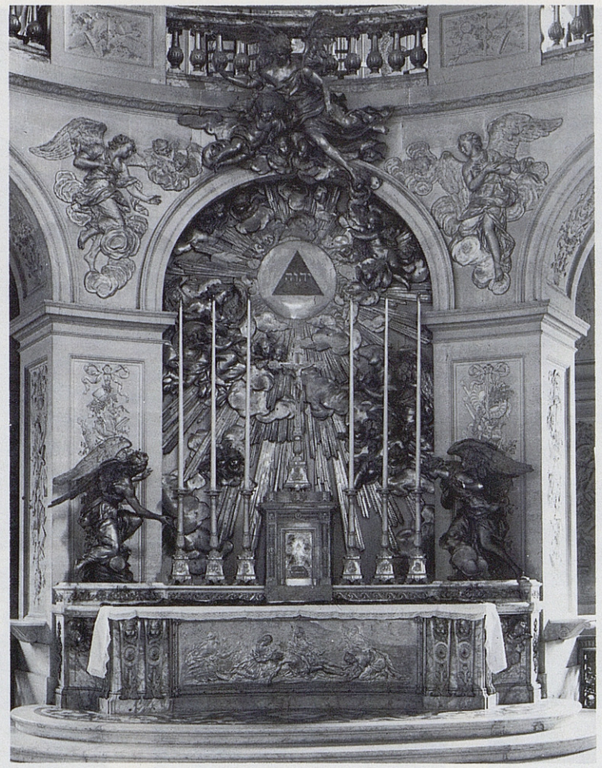
57*
Sanctuary and High Altar

1709–10 Gilded bronze and wood
Exec. after drawings by R. De Cotte, comm. by the Marquis d'Antin. Payment 37,808 L. (*Comptes,* V, 214, 240, 316, 411, 525). Detailed Mémoire by Van C. (Arch. Nat., O[1] 1784). First he submitted several small models in clay and wax, which were changed several times and valued at 450 L. A series of 11 pen and wash drawings (Bibl. Nat. Est., Va 78e, 7) shows the different preliminary designs.
The sculptures consist of:

a.* On the archivolt of the arcade: a bronze group of a large angel with wings outstretched, a child angel, cherubim heads and seraphim in clouds. The large angel held a scroll (disapp.) with the inscription: Sanctum et terribile nomen ejus. Valuation 6980 L.

b.* In the arcade: a bronze glory with two angels, three child angels, 17 cherubim heads, clouds and, in the centre of a sun, a triangle with the name of Jehovah in Hebrew characters. Valuation 11,434 L.

c.* On the altar: two adoring bronze angels, kneeling on a rock base (H: 170). Valuation 11,434 L.


57

d.* On the front of the altar: a bronze bas-relief (216 × 80) repr. the dead Christ lying on the knees of the Virgin with St. John supporting his head, St. Mary Magdalen kissing his feet and two Marys, Joseph of Arimathea and Nicodemus.

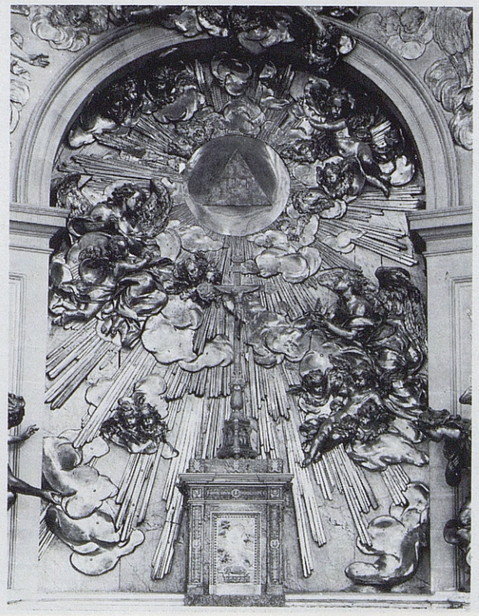
e.* Six bronze consoles (H: 80), four on the front of the altar framing the bas-relief (d), two on the sides, each decor. with a cherubim head and wings, a rose and an acanthus leaf. Val. 1106 L.

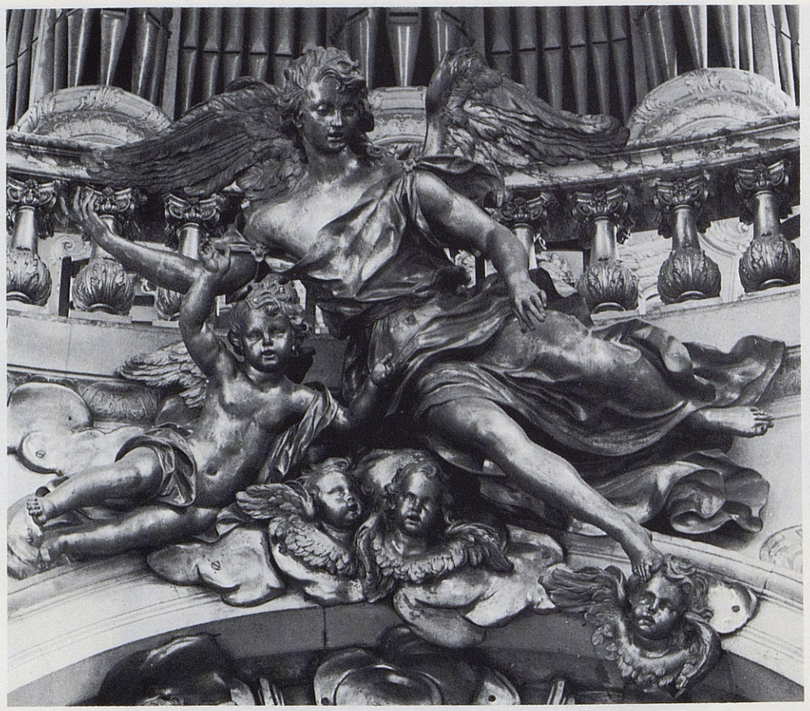
f.** Under the bases of the adoring angels: two groups of bronze cherubim heads in clouds. Valuation 566 L.

g.* On the sides of the altar: two bronze hangings consisting of grapes and ears of corn suspended from an agraffe. Valuation 130 L.

VERSAILLES PALACE, CHAPEL

h. *Tabernacle:* Van C. first supplied a model, intended to be cast in metal (valuation 667 L.). It was, however, decided that the tabernacle should provisionally be carved in wood and only later worked in silver. The work in wood was val. at 404 L.; in the end, only the bas-reliefs (no. III, *infra*) were cast in silver by de Launay. The tabernacle consisted of several parts:


57b



57a



57c



57c



57g

I. Four consoles (H: 65), each decor. with a seraphim head, supporting the crowning of the tabernacle, decorated with three groups of cherubim. Wood.
II. Two adoring angels (H: 71). Statuettes. Wood.
III. Three oval bas-reliefs on the side of the tabernacle repr.: The breaking of the bread, with three figures (49 × 27); The sacrifice of Abraham (51 × 22); The brazen serpent (51 × 22). Van C. submitted the wax models twice.
IV. The Sacrificial Lamb on the door of the tabernacle, surrounded by nine cherubim. Bas-relief. Wood.

The woodwork of the tabernacle had been done by Degoullons.

In 1711, Vassé (no. 11) submitted a new model for the tabernacle, which apparently was not accepted. In 1761 the wooden tabernacle was still on the altar table. It is visible, although indistinctly, in 18th c. engravings. (illustr. in Vassé, no. 8–9). Disapp. during the Revolution.



57g



57f



57e



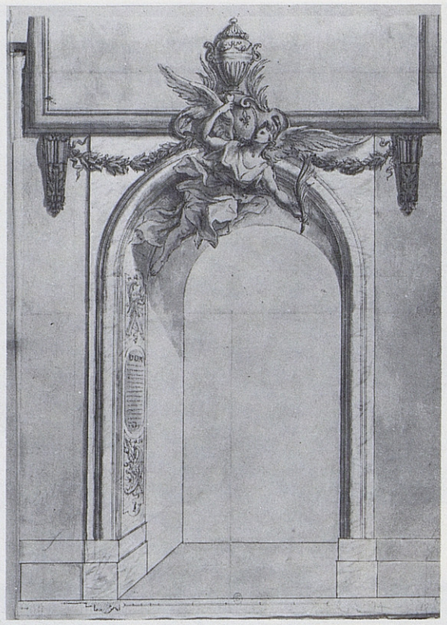
57f



57d

58
Work on a Mantelpiece at the Château de Meudon

1709 Bronze
Van C. rec. 606 L. for "work in bronze which he has done for the mantelpiece in the Galerie of the apartment of Monseigneur" (*Comptes,* V, 382). This Galerie allowed communication between the Château and the new apartment at the Terrasse des Marronniers. Destroyed.



59

59
Monument for the Heart of the Princes de Condé in the Church of the Maison Professe des Jésuites (today St.-Paul-St.-Louis), Paris

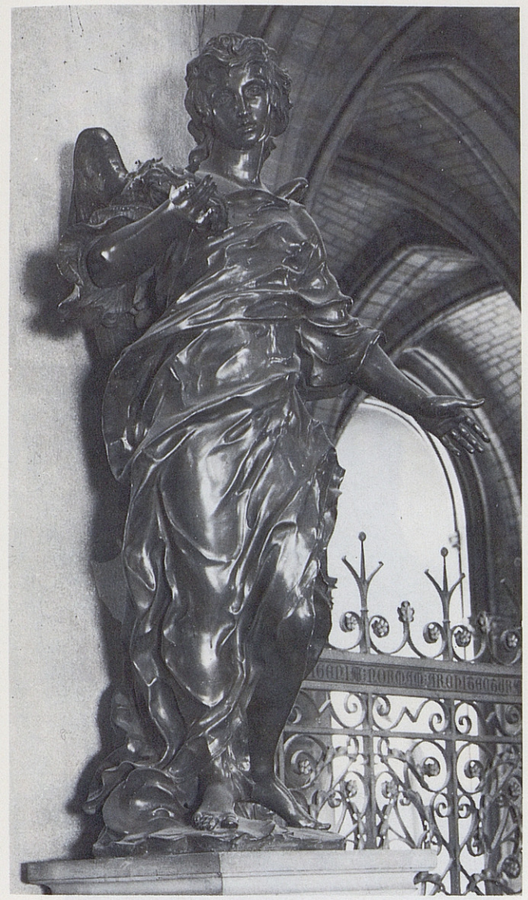
1709–11 Bronze and marble
Comm. by Louis III, Duc de Bourbon, to receive the hearts of the Princes de Condé. Placed under the vault-shaped arch which connected the Condé chapel with that containing the monument for the heart of Louis XIII. Estim. and contract with Van C. dd. 10 Sept. 1709 for 36,000 L. Robert De Cotte was charged with the supervision of the work which was supposed to be completed by the end of 1710, but was finished somewhat later; the last payment dates from 27 May 1711 (Min. Centr. Arch. Nat., Et. XCII, 349, publ. by G. Macon, *Les Arts dans la maison de Condé,* 1903, p. 58–60). The vault was re-faced with marble in several colours. Exec. in bronze doré à feu were:
1. Victory, or an Angel (H: ca. 178), which appeared "to keep itself in the air by its wings and was richly dressed, holding in its right hand a heart, in the left a palm . . . and was crowned with laurels".
2. Behind it, on the arch, a cartouche with the arms of the Condé supporting an urn framed by palms and laurels; the cartouche was held up by two consoles decorated with the heads of cherubim and laurel garlands.
3. On each side of the arcade, oval black marble slabs carrying inscriptions in honour of Louis-Henry de Bourbon and Louis-Henry-Jules, prince de Condé, framed with bronze borders and surmounted by winged death's heads and laurel garlands.
4. In the arch of the vault were roses or fleurons. Van C. had to supply models in clay, wax and plaster as well as the marbles and the bronzes; he also had to do the casting and gilding himself. There are two designs by Van C. at the Bibl. Nat. Est. (Va 248b, fol. 25); only the second* was accepted. The monument has been descr. in all the *Descriptions* of Paris and by Caylus, *Mém. inéd.,* p. 77, Dezallier, *Vie,* p. 248. The 1749 edition of Piganiol (*Descr.,* IV, p. 383) in the Musée du Petit Palais, Paris, annotated by G. de St.-Aubin, contains a very faded drawing of the monument. In 1790, Mouchy, in the course of an inspection, gave an exact description of the monument (Arch. Nat., S 1013 A). On 23 May 1794, the angel was put into store in the Musée des Petits-Augustins (*Arch. Mus. Mon. Fr.,* II, 157, 191). It was then destroyed together with the other parts of the monument.

60
Models and Designs for the Château de Chantilly

1710
Payment of 328 L. made by Louis III, Duc de Bourbon, or by his son, Louis-Henry, called Monsieur le Duc (quoted in G. Macon, *Les Arts dans la maison de Condé,* 1903, p. 58). Not ident. or disapp.

61
Model for a candlestick for Notre-Dame

1713 Wax
For the choir of Notre-Dame. Van C. rec. 185 L. for wax models for the modification of an eight-branched candlestick (*Comptes,* V, 697). We do not know which is the one in question: probably not one of the six silver candlesticks by Claude Ballin to be placed on the altar. It was perhaps the one with eight arms which Philippe Caffieri had to alter and enlarge in 1766 (Arch. Nat., LL 511; J.-J. Guiffrey, *Les Caffieri,* 1877, p. 115–31). During the Revolution all the bronze candlesticks and chandeliers in the choir were melted down. Destroyed.



62



63

62* 63*
Angel holding the Crown of Thorns
Angel holding a Bull-rush

1713–20 Two statues Bronze H: 182
Payment for these two angels 7400 L.; Van C. himself did the casting in bronze (Arch. Nat., O^1 2219, fol. 285; O^1 2221, fol. 154). These are two of the six angels carrying the instruments of the Passion for the choir of Notre-Dame, in fulfilment of the Vow of Louis XIII, cf. Ph. Bertrand no. 28. The founder Scabol had cast the four other angels, for which Flamen (no. 61), Hurtrelle (no. 37), Ph. Magnier (no. 36) and Poirier (no. 44) had supplied the models. Each stood on a cul-de-lampe designed by Vassé (no. 18). Van C.'s angels were the two nearest to the altar. During the Revolution they were put into store and later returned to the choir of Notre-Dame, but on different pedestals.

PARIS, NOTRE-DAME

64
Venus disarming Cupid

1715 Group Marble H: 173
Begun by Sarazin, then placed in Le Hongre's studio until his death in 1690, without Le Hongre having done any work on it; finished by Van C., who in 1715 rec. 1700 L. (Guillet de St.-Georges, 'Vie de Sarazin', *Mém. inéd.,* I, p. 118; Mariette, *ABC,* V, p. 179; *Comptes,* V, 787). Descr. in the Invent. of 1707 as in the Galerie des Antiques (Arch. Nat., O^1 1976^A, fol. 38), then in a later Invent., when the group was in Van C.'s studio (Arch. Nat., O^1 1968^4): "in the studio of Mr. Van C.: a group in white marble repr. a Venus sitting on a piece of architecture and covered by the end of a drapery which lies over her thighs. She is attaching a quiver to a cupid, who is looking at her. This figure measures 5 *pi.* 4 *po.* and was started by Sarazin". A marble group in Waddesdon Manor corresponds with this description (cf. T. Hodgkinson, *The James A. de Rothschild Coll. at Waddesdon Manor. Sculpture,* 1970, no. 76). On the side



65 VII



66 VII



65 VIII



66 VIII



65 X



66 X



65 XIV



66 XIV

of the block on which Venus is seated, the inscription: Girardon fec. 1666; on the front of the base: VENUS ET LAMOUR. The signature is false. The dimensions (H: 110) are much smaller than those of Sarazin's group. This must therefore be a later copy, or a work inspired by the group by Sarazin and Van C., which has itself disappeared.

65
Venus disarming cupid

1715? Group Bronze
Van C. took his inspiration from the marble (no. 64) for this little bronze group, a pendant to Psyche and Cupid (no. 66). These groups must have had a very lively success, because numerous copies are known in the public sales of the 18th c. (I–VI; the catalogue notes never attributed them to Van C.), also today in the trade and in public and private collections (VII–XIII); although unsigned, these groups clearly show Van C.'s style. Some scholars, however, believe them to be Florentine.
I. Chupin Sale, Paris, 17 Aug. 1756, no. 9. H: 28 *pouces* (75.6) "incl. their feet in ebony wood richly decorated with bronze gilded in gold leaf". Sold with its pendant for 600 L.
II. Le Marié Sale, Paris, 9 Sept. 1776. H: 43 "on their square feet decorated with oblong rosettes and ornamental fillets all in gilded bronze". Sold with its pendant for 491 L.
III. Julienne Sale, Paris, 5 Nov. 1778, no. 115. 16 *pouces* de proportion (43.2) "on their Boule socles decorated with bronze, 8 *pouces* high (21.6)".
IV. Gevigney Sale, Paris, 1 Dec. 1779, no. 1007. H: 18 *pouces* (48), on "rich layers of bronze decor. with ormoulu".
V. Ségur, Clesle & Beaudouin Sale, Paris, 9 April 1793, no. 186. Sold for 470 L. to Constantin, without its pendant.
VI. Anon. Sale, Paris, 21 July 1795. H: 17 *pouces* (46) "on an ebony foot 8 *pouces* high (21.6) with bronze decorations".
VII.* Dresden, Staatliche Museen, Skulpturensammlung, inv. H[4] 153/7 (H: 48.6). Bought in 1723 (Haupt-Staats-Archiv, Dresden, Loc. 380). cf. W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Staatlichen Preussischen Kunstsammlungen,* 1939, p. 178.
VIII.* Brunswick, Herzog Anton Ulrich-Museum. Catal. *Französische Kunst des Barocks,* 1975, no. 28, text by S. Jacob. Invent. Bro. 167 (H: 47). Listed in the Ducal Coll.; in the Museum since its foundation in 1754.
IX. Exh. Knoedler, New York, 1968. *The French Bronze 1500–1800.* Catal. no. 43a. (H: 45). Cupid's bow missing.
X.* Exh. Heim Gallery, London, Winter 1968. Sold to Mr. and Mrs. Christian B. Peper, St.-Louis, Missouri, USA. (H: 46). Cupid's bow missing.
XI. Private Collection, London.
XII. Private Collection, Paris. (H: 45). Cupid's bow missing.
XIII. Tokyo, Museum of Western Art. Recently purchased together with its pendant; this pair is of lesser quality.
XIV.* Copy with cupid's bow. No pendant. Whereabouts unknown.



66 XV

66
Psyche discovering Cupid

1715? Group Bronze
Pendant to the group of Venus disarming Cupid (no. 65). Psyche, seated on rocks, bends over the sleeping Cupid, whom she recognises by the light of her lamp.
I–IV. Many copies appeared in public sales in the 18th c., always as pendants to 'Venus disarming Cupid', and without attribution:
I. Chupin Sale, Paris, 17 Aug. 1756, no. 9, H: 28 *pouces* (75.6) "incl. their feet in ebony wood richly decorated with bronze gilded in gold leaf". Sold with its pendant for 600 L.

II. Le Marié Sale, Paris, 9 Sept. 1776, no. 5. H: 43 "on their square feet decorated with oblong rosettes and ornamental fillets all in gilded bronze". Sold with its pendant for 491 L.
III. Julienne Sale, Paris, 5 Nov. 1778, no. 115. 16 *pouces* de proportion (43.2) "on their Boule socles decor. with bronze, 8 *pouces* high (21.6)".
IV. Gevigney Sale, Paris, 1 Dec. 1778, no. 1007. H: 18 *pouces* (48), on rich layers of bronze decor. with ormoulu.
V. Ségur, Clesle & Beaudoin Sale, Paris, 9 April 1793, no. 185. Sold to Desmarets, without its pendant.
VI. Anon. Sale, Paris, 21 July 1795. H: 17 *pouces* (46) "on an ebony foot enriched with bronze, 8 *pouces* high (21.6)".
VII–XIV. Today several copies are in the Trade and in private or public collections. They are all pendants to 'Venus disarming Cupid', except nos. XIV and XV, which have no pendants.
VII.* Dresden, Staatliche Museen, Skulpturensammlung, inv. H[4] 153/7. (H: 46.3). Bought in 1725 (Haupt-Staats-Archiv, Dresden, Loc. 380). cf. W. Holzhausen, 'Die Bronzen Augusts des Starken in Dresden', *Jahrbuch der Staatlichen Preussischen Kunstsammlungen,* 1939, p. 178.
VIII.* Brunswick, Herzog Anton Ulrich-Museum. Catal. *Französische Kunst des Barocks,* 1975, no. 29. Invent. Bro. 167 (H: 46). Listed in the Ducal Coll. in 1753; in the Museum since its foundation in 1754.
IX. Exh. Knoedler, New York, 1968. *The French Bronze 1500–1800.* Catal. no. 43b. (H: 48). Psyche's lamp missing.
X.* Exh. Heim Gallery, London, Winter 1968. (H: 45.6). Sold to Mr. and Mrs. Christian B. Peper, St. Louis, Missouri, USA. Psyche's lamp missing.
XI. Private Collection, London.
XII. Private Collection, Paris. Psyche's lamp missing.
XIII. Tokyo, Museum of Western Art. Recently purchased together with its pendant; this pair is of lesser quality.
XIV.* Wallace Coll., London (Inv. S.186). (H: 45.7). Psyche's lamp still extant. No pendant.
XV.* Hermitage, Leningrad. Psyche's lamp missing. No pendant.

67
High Altar for Saint-Germain-l'Auxerrois, Paris

1728 or before Marble and gilded bronze
Offered by Van C. to his parish on 6 Nov. 1728 and accepted by the churchwardens on 14 Nov. (Documents publ. by J. Guiffrey, 'L'autel de St.-Germain-l'Auxerrois par Van Clève', *NAAF*, third series, IX, p. 106). It consisted of:
a. *The altar-table* Marble
In the shape of a tomb.
b. *A large crucifix* Gilded bronze
c. *Saint Mary Magdalen embracing the feet of Christ* Gilded bronze
d. *Two adoring angels, on either side* Gilded bronze
e. *The conversion of St. Paul* Bas-relief Gilded bronze. Placed on the altar-front.
Descr. by Dezallier, *Paris,* 1749, p. 28; 1752, p. 32; Piganiol, *Descr.,* 1765, II, p. 194; Caylus, *Mém. inéd.,* II, p. 79. In 1745, the priest and the churchwardens decided to modernise the choir. The High Altar was probably destroyed in 1754, at the same time as the rood-screen and replaced with a new altar by L.-Cl. Vassé. Destroyed.

68
Altar in the Chapel of Notre-Dame de Miséricorde, in the Abbey of Sainte-Geneviève, Paris

1732 or before Bronze
Van C. presented his altar as a gift to the Abbey of Sainte-Geneviève, where one of his nephews was a canon. *Descr.* by Brice, 1752, II, p. 500 and by Millin, *Antiq. Nat.,* V, chap. LX, p. 100. The Chapel of Notre-Dame de Miséricorde was on the north side of the cloister of the Abbey. Van C. intended to represent allegorically "Christ's victory over death and sin, won by expiring on the cross". Beside a crucifix in bronze, "Saint Mary Magdalen embraced the cross of a dead man, who was about to rise from the tomb; a small angel thrust a javelin at a serpent which he was treading underfoot". It seems that this altar no longer existed in 1791 when it was descr. by Millin, who relied on Brice's description. Destroyed.

69
Ornaments at the Ceiling of Van Clève's Apartment in the Galeries du Louvre

Undated Stucco or plaster
Caylus (*Mém. inéd.,* II, p. 79) says that the ornaments were in very good taste. Van C. occupied this apartment from Nov. 1703 (cf. *biogr.*). After his death it was allocated to the engraver Guay. Destroyed.

70
Various Models for Gold- and Silverwork

Undated
Caylus (*Mém. inéd.,* II, p. 79) says that Van C.'s models were cast in metal by his brother-in-law, N. de Launay. Not ident. or disapp.



Vienna 71

71
Two Candlesticks

Undated
Acc. to Caylus (*Mém. inéd.*, p. 79), Van C. made models of candlesticks, cast in bronze by de Launay: "a male and a female satyr as pendants ('formoient le regard'); each of them consisted of an attractive group forming the stem of the candlestick, and there is good reason why connoisseurs seek them out". A pair of candlesticks in chased and gilded bronze from the former Coll. James de Rothschild* (H: 39.3 and 40 respectively; inv. WI/66/3; cf. G. de Bellaigue, *The James A. de Rothschild Coll. at Waddesdon Manor,* II, 1974, no. 171, listed as 19th c. work) corresponds with this description and Van C.'s style. The stem of the candlestick on the left consists of a satyr seated on the back of a leopard; that of the one on the right, of a nymph draped in a lion's skin with a cornucopia at her feet and to whom a putto is offering grapes. Satyr and Nymph each carry a kind of long cornucopia surrounded by a vine-branch and support the urn-shaped sockets. These candlesticks appear to be later reproductions of Van C.'s models.

WADDESDON MANOR (Cambridgeshire), ENGLAND

Other copies of these candlesticks exist: (I) in a Parisian private coll.; (II)* in Vienna, Kunsthistorisches Museum Inv. no. 1282, 1284; H: 34 (Inform. G. de Bellaigue). The latter, together with another similar pair, were done in the middle of the 18th century after Van Clève's candlesticks; they are known to belong to the Gold Service of Prince Karl Alexander von Lothringen in Brussels and must have originated before 1780 as shown by their entry in an Inventory. (cf. L. de Ren, 'De Surtout van Karel Alexander van Lotharingen', *Artium Minorum Folia Lovaniensia,* XXV, 1982, p. 3–13).

72
Two Candlesticks

Bronze
Mentioned in Van C.'s Invent.a.d., p. 402: "Two candlesticks in bronze colour, one repr. a satyr and another one a woman on a dolphin". In the Goldschmidt-Rothschild Sale, Berlin, 23 March 1931, the pair of candlesticks no. 337 (illustrated pl. 63*; H: 45) corresponds with this description. The stem of one of these candlesticks, consisting of a satyr seated on a leopard, is similar to one of the candlesticks no. 71. The stem of the other candlesticks consists of a woman (Amphitrite) seated on a dolphin. The satyr and the woman each bear a cornucopia carrying an urn with three arms of light. Whereabouts unknown.

73
Candlesticks

Undated Bronze
Pontchartrain Sale, Paris, Dec. 1747, catal. by Mariette, no. 133. "Two large bronze candlesticks, 14 *pouces* high (37.8); in one of the groups a man, in the other a woman, each carrying on their shoulders a child, which holds up a socket of the candlestick. They were exec. after designs by Mr. Van Clève".

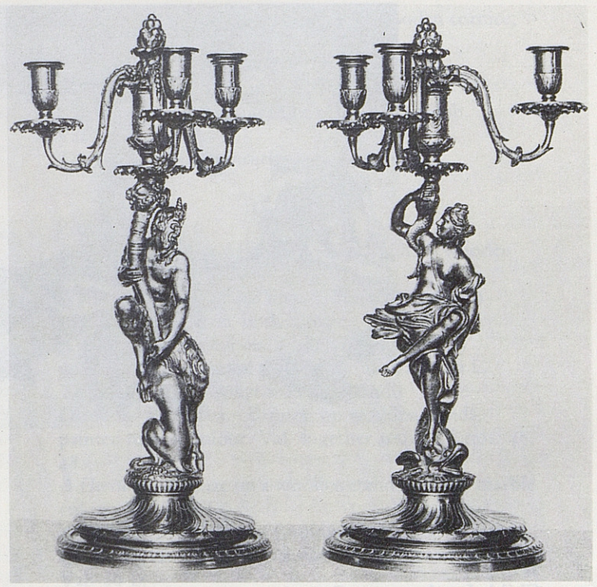
Randon de Boisset Sale, Paris, 27 Feb.–25 March 1777, no. 266: "Two candlesticks, models by Van Clève"; descr. the same as above; H: 16 *pouces* (43.2). Sold for 650 L. to Julliot for the Count du Luc.



F30/31 73



Waddesdon Manor 71



72

Du Luc Sale, Paris, 22–23 Dec. 1777, no. 16: "Van Clève. Two candlesticks, one repr. a man, the other a woman, each holding on their shoulder a child which carries a strong socket on its head. Each figure is seated on a foot in virile style, gilded like the socket. H: 15 *pouces*, 6 *lignes* (41.9); from the Coll. Randon de Boisset, no. 266." These candlesticks are perhaps those in the Wallace Coll. (F 30/31*; H: 39.4 and F 80/81*; H: 41.9); the figures are in bronze patiné; their sockets and bases, of a slightly different design in each of the pairs, in chiselled and gilded bronze. The Wallace Coll. possesses a third pair of candlesticks (F 32/33*; H: 41.9) showing the same female figure carrying a child, repeated twice. Probably each of these two candlesticks comes from a different pair; sockets and bases are similar to the pair F 30/31. (cf. F.-J.-B. Watson, *Wallace Coll.; Furniture,* 1956). The style of these groups of candlesticks is very similar to the bronzes by Van C. nos. 46–7, 65–6, 71, 72.

LONDON, WALLACE COLLECTION



F80/81 73



F32/33 73



74

74*
Child sleeping on a Cross

Undated White marble on a black marble base with mouldings 27 (incl. pedestal) × 50
Former collection of the Princes de Salm in Senones, formed by Prince Louis de Salm in the second half of the 17th c. Catal. of the coll. by J.-B. Chargoit, 1778, no. 3; 1793, no. 1. Seized as emigrant property in 1793. Came to the Epinal Museum at the beginning of the 19th c., cf. A. Philippe, *Catal. du Musée Départ. des Vosges,* Epinal, 1929, no. 1105. The child seems to be deeply asleep, its head on its hand which is resting on a tasselled cushion, the body on a drapery thrown over a cross. Closely related to the bronze of a child Jesus listed in Van C.'s Invent.a.d. (p. 401): the Child Jesus asleep on a cross with the attributes of the Passion.

EPINAL (Vosges), MUSEE DEPART. DES VOSGES



75

75*
Saint Jerome

Undated Bas-relief White marble 33 × 33
Former collection of the Princes de Salm in Senones formed by Prince Louis de Salm in the second half of the 18th c. Catal. of the coll. by J.-B. Chargoit, 1778, no. 4; 1793, no. 4. Seized as emigrant property in 1793. Came to the Epinal Museum at the beginning of the 19th c., cf. A. Philippe (no. 74 *supra*), no. 1106. Saint Jerome, seated, his head leaning on his left arm, his elbow resting on a book, beats his breast with a stone; beside him a death's head.

EPINAL (Vosges), MUSEE DEPART. DES VOSGES

76
The Child Neptune

Undated Statue Marble
Madame de Caillavet Coll., photo album Massiet Coll.*, Paris, Bibl. Arts Décoratifs, 450, 5. Neptune as a child, standing, entirely nude, in his right hand a flower, an unrecognisable object in his left; he is accompanied by a dolphin. Details and present whereabouts unknown.

77
Two Dogs

Undated Bronzed lead H: ca. 19
Cayeux Sale, Paris, 11 Dec. 1769, no. 74. On stands of Egyptian marble. Not ident. or disapp.

78
Milo of Crotona, torn by a Lion

Undated Terracotta H: 60
Vauchelet Sale, Paris, 5–6 Feb. 1781, no. 16. Not ident. or disapp.



76

SCULPTURES LISTED IN VAN CLEVE'S INVENT. A.D. OF 8 JANUARY 1733 (cf. *Biogr.* p. 368)

Religious Subjects:
The Child Jesus lying on a cross, with the attributes of the Passion The whole in bronze. Val. 100 L. cf. no. 74.
A Mary Magdalen Bronze, lying on a bronze bed with an ebony stand. Val. 80 L. The same subject treated by Legendre no. 15.
A Saint Jerome Terracotta, on a wooden stand, painted marble colour. Val. 15 L. cf. no. 75.
The Four Evangelists Terracotta. Val. 8 L. cf. nos. 53–56.
The Apostles Plaster.
Two Virgins Terracotta. cf. no. 39a.
A Christ Plaster.
Two Angels Terracotta, sitting on a wooden cornice, holding a pyx. Val. 10 L.
Two Angels Terracotta.
Two wax figures repr. two angels, without arms.
A figure Marble, lying, to be placed on a tomb. Val. 50 L.
The Resurrection by Michelangelo Plaster.

Profane Subjects:
A Zephyr and Flora Bronzed plaster, with a wooden stand. Val. 4 L.
A group repr. Zephyr and Flora Terracotta, with a wooden stand decor. with bronze.
A group repr. Zephyr and Flora Bronze, on its wooden stand, painted marble colour. Val. 200 L.
Two groups repr. Zephyr and Flora and *Diana and Endymion* Bronze, on wooden stands, painted marble colour. Val. together 400 L. cf. nos. 46, 48.
A Hercules Bronze on a wooden stand, painted marble colour. Val. 100 L.
A small Hercules Bronze, holding in his hand a serpent, lying on a bronze bed, on a stand of blackened wood. Val. 80 L.
A small lying figure repr. Venus Terracotta, on a pedestal of blackened wood. Val. 10 L.
A Venus Bronze, lying on a bronze bed, the whole on a foot of blackened wood. Val. 50 L.
A Hermaphrodite Lying on a bronze bed with a stand similar to the one above. Val. 80 L.
A small figure repr. a lying Hermaphrodite Bronze, on a bronze bed, with an ebony foot. Val. 50 L.
A Venus Plaster, without arms.
A small Vestal Virgin Plaster.
A Faun Terracotta.
A Bacchus Terracotta.
A figure repr. Bacchus Plaster. Val. 40 sols.
A Jupiter Plaster.
A Juno Plaster.
A gladiator Plaster.
A flayed man Plaster.
A River Plaster.
Two Rivers repr. the Tiber and the Nile Bronze, on pedestals of blackened wood. Val. 400 L.
A group repr. Aeolus Plaster. Val. 40 sols.
Twelve figures repr. subjects from the Metamorphoses Terracotta.
Two figures, a Mezzetin and a Scaramouche Plaster. Val. 3 L.
A Mezzetin and a Pierrot Bronze, on a stand of painted wood. Val. 100 L.
Two Sphinxes Terracotta. Val. 4 L.
A Sphinx Terracotta. cf. no. 26.
Four bas-reliefs from Trajan's column Val. 20s.
Twenty bas-reliefs from Trajan's column Plaster. Val. 20 L.
Four lying figures after Michelangelo Plaster, from those on the Tomb of the Grand Duke in Florence.
Two bas-reliefs Terracotta, one in a frame of gilded wood, the other in a frame of blackened wood.
A small bas-relief Terracotta, in a frame of gilded wood.

Busts and Medallions:
A bust of Louis XIV Val. 30 sols.
Two heads repr. Caracalla and Mithridates Marble, the busts with bronze dresses and *two other busts repr. two philosophers,* marble with bronze dresses. Val. 250 L.
Two busts Bronzed terracotta, on stands of painted wood. Val. 20 L.
Heads in plaster, *busts* in plaster, *heads* in terracotta etc.
Two medallions The heads in gilded bronze and the frames of gilded wood. Val. 100 L.
Two medallions Terracotta, with plaster frames.
Two medallions The heads in gilded bronze and the frames in gilded wood. Val. 100 L.
Two medallions Gilded bronze on a marble background, the oval frames in gilded wood. Val. 100 L.
Two medallions Terracotta with plaster frames. Val. 100 sols.
Two medallions Gilded bronze on a white marble background with frames in gilded wood. Val. 100 L.
Two medallions The heads in bronze gilded in ormolu, in frames of gilded wood, with marble backgrounds. Val. 100 L.

Pieces of Furniture:
Two candlesticks Bronze colour, one repr. a satyr, the other a woman on a dolphin. Val. 60 L. (cf. no. 72).
Three candlesticks Bronze, with figures, two of them gilded in ormolu, the other not gilded at all. Val. 100 L.
Two bronze arms each with two Bacchus figures. Val. 50 L.
Two arms with two sconces, each in bronze. Val. 50 L.
A mirror, with a glass 26 *pouces* high by 10 wide. In a frame of blackened wood, decor. with carved figures in bronzed lead. Val. 70 L. (This was left by Van C. to his nephew and executor, the goldsmith Nicolas Besnier and was listed thus in Van C.'s testament of 15 Dec. 1732: Mirror supported by three children.)
Two tables Reddish marble on stands of carved wood painted red. Val. 300 L. (Left to N. Besnier in the testament of 1732; the foot of one of the tables was decorated with satyrs in lead.)
One table Reddish marble, its foot in carved coloured wood on a stone base. Val. 50 L.
A tripod Plaster.
Four wine-jugs and a basin Plaster.
A large vase Terracotta, painted bronze colour. Val. 6 L.
A large vase Plaster, in four parts. Val. 10 L.
A small vase Plaster, in four parts.
Two vases Bronze, a foot high. Val. 80 L.

VASSE, François-Antoine (1681–1736)
For Family tree, see endpapers

Son of Antoine Vassé (or Vassez as the father signed himself) and of Claire Pascal. Antoine Vassé, who came from Picardie, was apprenticed as a sculptor in Paris. In 1678 he set up in Toulon, where he was in charge of sculptural work for the navy until at least 1698. By 1700 he was no longer alive (cf. Gignoux, *op.cit.*, p. 328). François-Antoine was born at Toulon on 27 Oct. 1681, the oldest of 6 brothers and sisters. He was trained by his father at the Arsenal in Toulon, in the close circle of Puget; his Invent.a.d. shows that he owned many drawings and models by Puget (nos. 75, 86, 92 in the Invent. des estampes). He went to Paris at the beginning of the 18th.c. and became a pupil at the Académie in 1707. On 1st Dec. 1708 he rec. a petit prix (*P.-V*, IV, 73). In 1708 he lived at the Vieux Louvre (Bibl. Nat. Est., Hd 135 e: Coll. De Cotte, numbered 2565 in red ink; cf. Marcel, *op.cit.*, nos. 763–66). From 1708 R. De Cotte employed him at the office of the Bâtiments du Roi, in the Chapel at Versailles (nos. 1–12), both as a sculptor of ornaments and a bronzier (together with J. Desjardins, Cayot, Thierry), but above all as designer and creator of models for ornaments; in this he followed the engraver Pierre Lepautre, who had been principal designer for Hardouin-Mansart (cf. Vol. II, p. 440). From 1709–20 De Cotte again employed Vassé in this double role at the choir of Notre-Dame (nos. 15–20). V. was very soon noticed by the superintendent, the Duc d'Antin, whose influence he had sought in April 1713, to obtain favourable treatment at the Academy School (*P.-V.*, IV, 165).

On 30 Nov. 1713 he married in the Hôtel d'Antin, with the consent of the superintendent, Marie-Geneviève Labbé, daughter of Jean Labbé, inspector at the Bâtiments du Roi (Min. Centr. Arch. Nat., Et. XXVI, 277; Fichier Laborde, Bibl. Nat., Ms. n.a. 12195); his mother, in retirement at La Seyne in the Var, had been represented at the marriage by Antoine Pillon, tutor of the grandchildren of the Duc d'Antin. D'Antin, who had always been Vassé's patron, entrusted to him the decoration of his hôtel in Paris, with a celebrated Cabinet chinois (no. 32), and that of the large salon in his Château at Petit-Bourg (no. 33). V. was also noticed by the legitimised son of Louis XIV and the Marquise de Montespan, the Comte de Toulouse, Amiral de France and Chef du Conseil de la Marine. This support came to him partly through family connections between the Comte de Toulouse and his half-brother, the Duc d'Antin, son of the Marquis and the Marquise de Montespan; partly because of the interest shown by Vassé in the decoration of boats, cf. *infra*. The Comte de Toulouse gave Vassé work at his Château at Rambouillet (no. 28) and, even more important, entrusted him with the decoration of his Hôtel in Paris, especially of the Galerie Dorée, which became very famous (no. 39).

At the same time, V. worked in the apartments at Versailles, where his most prestigious work was the decoration of the Salon d'Hercule with its splendid chimneypiece (no. 61). Vassé had become a kind of specialist in designs for chimneypieces with their elegant overmantels "chantournés" and their rich bronze ornaments. R. De Cotte used his designs in many palaces and residences in France and abroad (no. 31).

But V. did not excel in marble work for grand sculptures. The Virgin for the Lady Chapel in Notre-Dame (no. 40) and the Glory in the Salon Haut of the Chapel in Versailles (no. 55), were both criticised as lacking plastic solidity. Several religious sculptures were attrib. to V. during the Revolution: the statues of the Virgin at the Convents of the Pères de Nazareth, of the Célestins, at the Church of the St.-Sépulchre, 13 figures and a group in lead in the Church of Ste.-Geneviève. In the absence of any documentation we cannot accept these attributions, nor that of the Tomb of Louis de Marillac at the Feuillants, which seems to have been exec. before V.'s arrival in Paris.

Vassé's formative years in Toulon made him a specialist in ship ornaments. In 1713–15, he decorated the vessels on the Canal at Versailles (no. 29), in 1719, a small boat at the Tuileries (no. 41). Acc. to the *Mercure, op.cit.*, V. became, in 1715, "Dessinateur général de la Marine", i.e. inspector of the sculptural projects for vessels in the different ports of France. In 1718, he was appointed successor to Bernard Toro, or Tureau, who had not been satisfied with his payment for the sculptural projects for the vessels at Toulon. The King allocated to Vassé 1000 L. per year for his designs and models for the decoration of ships. We know the names of seven vessels for which he designed the decorations (no. 51–2, 58–9, 62–4), but he certainly supplied a much greater number. His Invent.a.d. shows this side of his activities (no. 75, 77–81, 87–88, 91 of the Invent.des Estampes include numerous designs for vessels by his hand as well as Puget's Estampes de Marine, a map of the coasts, his project for the Place and the Harbour of Bordeaux, no. 57 etc.). His reception piece for the Acad. had the theme: La Marine (no. 50). We know

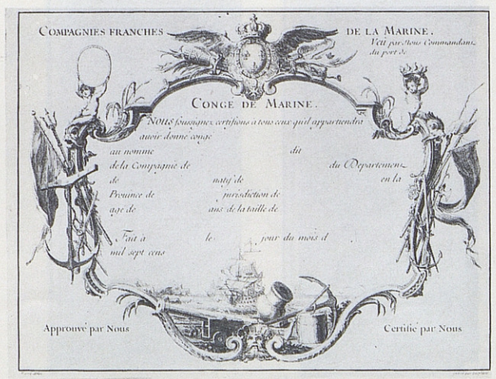


Coll. Henin no. 8078

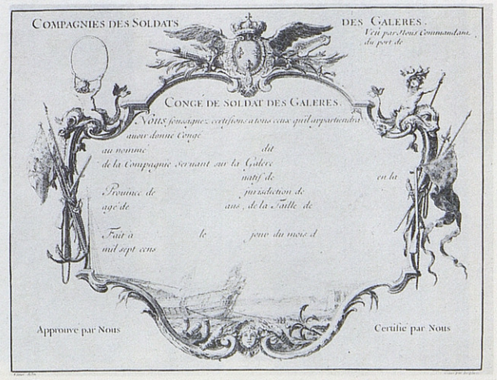
two vignettes by him, engr. by Desplaces in 1720: "Compagnies franches de la Marine. Congé de marine", "Compagnies des soldats de Galères. Congé des soldats de galères" (Bibl. Nat. Est., Coll. Henin, no. 7846★–7★). At his death, the King still owed him 500 L. for his work for the Marine (cf. Invent.a.d.).

In 1729, V. used his talent as a designer to compose a decoration for the presentation of Duvivier's medal, struck on the occasion of the Dauphin's birth (Bibl. Nat. Est., Coll. Henin, no. 8078★): the decoration consists of an olive tree, a palm tree, garlands, the King's cypher crowned and winged, a cartouche, a dolphin ridden by cupid, the rising sun and a seaport.

The design and making of furniture has also been attrib. to Vassé: there is a bureau which carries the stamp A. Vasse (cf. H. Vial, A. Marcel, A. Girodie, *Les artistes décorateurs du bois*, II, p. 18) and a cupboard from the Hôtel de Toulouse (cf. M. Desnoyers, *Revue de l'expo. rétrosp. d'Orléans*, 1868, p. 21). But we have no sufficiently accurate documents to confirm these attributions. Vassé also supplied drawings for regulator clocks (no. 66) and made church furniture (no. 7–11, 15, 34). His activities as bronzier d'ameublement are proved by several items in his Invent.a.d.: three pairs of



Coll. Henin no. 7846



Coll. Henin no. 7847

wall lights with two and three arms decorated with children and lion's snouts, three grilles decorated with dragons, a pyramid and a cartouche, cartouches with a lion's snout as a decoration for chimney-pieces, two small antique boars and a Mercury (nos. 1 & 10 of the Invent. des bronzes), two pairs of unfinished candlesticks, two pairs of complete candlesticks, two pairs of candlesticks with snuffers, a snuffer-holder and a girandole, one pair of single-branched lamp brackets, one pair of fire-tongue holders with dragon heads, gilded ornaments, a head of bellows (?souffleur), coiffed with leaves, two cocks.

In 1723, he presented himself to the Acad. and was agréé, but as he never finished his reception piece (no. 50) he never became an Academician. In 1731 he fell ill (*Mercure, op.cit.*) and, at the marriage of his daugher Marie-Claire in 1734, declared "that he could neither write nor sign anything because of an attack of great weakness in his hands" (Contract of 12 Aug. 1734, Min. Centr. Arch. Nat., Et. CXIII, 334). Witnesses to the marriage were Jules-Robert De Cotte, Intendant et Ordonnateur général des Bâtiments du Roi, who, following his father, had constantly made use of Vassé as a decorateur, and Jean de la Motte, Intendant et Ordonnateur des Bâtiments du Roi (cf. Ph. Magnier, *biogr.*). Vassé died on 2 January 1736 in his apartment at the Vieux Louvre and was buried at St.-Germain l'Auxerrois (Herluison, p. 444). He left seven children; one of them, a daugher, Marie-Claire, married Desachit, the son of a master-carpenter at the Bâtiments du Roi, living at the Gobelins; a son, then 19 years old, Louis-Claude (1716–1772), became a very productive sculptor of great merit.

His Invent.a.d., drawn up on 6 Feb. 1736 (Min. Centr. Arch. Nat., Et. CXIII, 344), lists in his studio an accumulation of samples from his various activities: his collection of prints (particularly rich and varied, nos. 1–60 of his Invent); architectural books by Palladio and Daviler, Ovid's *Metamorphoses,* Ripa's *Iconologie,* engravings of the great galleries in Rome and the Palazzi in Florence and France, Girardon's *Galerie,* the works of Della Bella, Audran's *Proportions,* numerous prints by Callot, Jean and Pierre Lepautre, I. Silvestre, Rembrandt, engravings after Rubens, Pietro da Cortona, Raffael, Le Sueur, Stella, Le Brun, Rigaud etc. Vassé also tried his hand at portraiture with a drawing repr. Van Dyke (no. 93 of his Invent.). His widow died on 1 Oct. 1740, also at the Vieux Louvre; her Invent.a.d. shows that her husband's studio had remained more or less unchanged (Invent.a.d. 23 Oct. 1740, Min. Centr. Arch. Nat., Et. CXIII, 353).



1a



1c



1b



1d

Bibliography:
Obituary notice on Vassé in the *Mercure,* March 1736, p. 532 (this is the most complete of the old biographies); Mariette, *ABC,* VI, p. 40; Bellier de la Chavignerie, II, p. 636; Ch. Gignoux, 'Enquête relative au mariage d'A. Vassé', *NAAF,* 3rd series, 1886, vol. II, p. 119–22; 'Les trois sculpteurs du nom de Vassé', *RSBAD,* 1888, p. 121–32; 'Peintres et sculpteurs nés à Toulon ou ayant travaillé en cette ville', *NAAF,* 3rd series, 1894, p. 193, 330; 'Les Vassé', *RSBAD,* 1899, p. 140–142; P. Marcel, *Invent. des papiers manuscrits du Cabinet de R. De Cotte et de J.-R. De Cotte,* Paris, 1906, p. 46–9, 168–206, 215–16; L. Réau, 'Un sculpteur oublié du XVIIIème s., L.-Cl. Vassé', *GBA,* 1930[2], p. 32–6; T-B, XXXIV, 1940, p. 133; M. Rambaud, I, 311–13, 580–1, 590, 703–7; F. Kimball, *The Creation of the Rococo,* Philadelphia, 1943, p. 78–90, 104–5, 115, 117–19, 124–27, 135, 140–42, 182, 224–25; B. Pons, 'Degoullons, Legoupil, Taupin et les sculpteurs des Bâtiments du Roi (1699–1736)', thesis for the doctorate of the 3rd cycle, Univ. of Strasbourg, 1982, p. 112–14. F. Kimball and B. Pons studied Vassé as both author and executant of the wishes of R. De Cotte, especially with regard to his designs. They evaluated the decisive part which he played in the evolution of the carved rocaille ornament from 1712–30. To be published shortly: an important article on F.-A. Vassé by B. Pons.

1–12
WORK AT THE CHAPEL, VERSAILLES PALACE

Acc. to the *Mercure, op.cit.*, V. is supposed to have done "all the designs and models for the archivolts and trophies on the pillars of the chapel in Versailles Palace, for the high altar, the preacher's pulpit and the tribunes of the King and Queen, the lectern and several bas-reliefs". The documents confirm the important part played by V. in the elaboration of numerous models. It is possible, but not certain, that he was the originator of the designs for the archivolts, but the conception of the trophies belongs rather to Charpentier, several of whose designs are in the Nat. Mus., Stockholm.

1
Eight Ecclesiastical Trophies

1708–09 Bas-reliefs Limestone
These are eight of the trophies which decorate the pillars of the nave. Val. and payment 5370 L. ("Rôle des sculpteurs", Arch. Nat., O[1] 1784; *Comptes,* V, 216, 317, 329, 411). V.'s mémoire has disapp. The artists of all the



1e



1f



1g



1h



2

other trophies are known, we can therefore by elimination give him the four trophies on the fourth pillar to the right, three trophies on the fifth pillar and one trophy on the sixth pillar (cf. L. Deshairs, 'Doc. sur la Chapelle de Vers.', *Revue de l'Hist. de Vers.*, 1906, p. 69, 71):

a.★ Trophy related to the arrest of Christ at the Mount of Olives 248×65
On the 4th pillar, on the side of the nave, under Thierry's allegorical relief (no. 13). Suspended from a ribbon tied to an agraffe are: a long halberd, a burning torch, a lamp on a staff, a sword, olive-branches and rushes, a sword and a shield, a rope, flowers and a lantern.

b.★ Trophy related to Saint Augustine (?) 248×49
West face of the 4th pillar. Suspended are: a mitre decorated with the faces of St. Augustine and St. Monica (or of St. John and the Virgin?), a quill, a book, a stole, two sacred vessels, a candlestick, palms and laurels, a censer.

c.★ Trophy related to Confirmation 248×44.5
South face of the 4th pillar. Suspended are: a cross, a bishop's crook, a cartouche repr. the administering of the sacrament of Confirmation by a bishop, an oval platter, a candlestick and an ewer.

d.★ Trophy related to Saint Gregory 248×49
East face of the 4th pillar. Suspended are: a tiara, an archbishop's processional cross, a crown, a reliquary with the name of St. Gregory and his portrait in a medallion, a cassolette.

e.★ Trophy related to St. John 248×49
West face of the 5th pillar. Suspended are: a book, the eagle on a globe, a reliquary supporting the bust of St. John and a serpent in a chalice.

f.★ Trophy related to the disciples at Emmaus 248×44.5
South face of the 5th pillar. Suspended are: a chalice from which emerges a glory of rays with clouds and cherubim, an architectural frame enclosing the scene of Christ revealing himself to the disciples at Emmaus by the breaking of the bread, candles and a smoking cassolette held by three child angels.

g.★ Trophy related to the Holy Sacrament 248×49
East face of the 5th pillar. Suspended are: a basket filled with flowers, a cantor's baton, a shield decor. with a monstrance supported by two child angels, a candle and candlestick, a censer.

h.★ Trophy related to St. Mark 248×49
West face of the 6th pillar. Suspended are: an archbishop's processional cross, a cartel with PAS TIBY (sic!), a reliquary resting on the head of a winged lion and supporting the bust of St. Mark, a candlestick and a cornucopia.

VERSAILLES PALACE, CHAPEL

2(*)
Ornaments on Two Culs-de-four for Niches at the back of the Side Aisles

1709–10 Bas-relief
Payment of 1820 L. to Cayot (no. 5c) and V. ('Rôle de sculpteurs', Arch. Nat., O^1 1784; *Comptes*, V, 320, 412). In each of the half calottes at the west end of the two side aisles is the bust of an apostle in a medallion, surrounded by branches of olives, palms and rushes; the frames are decor. with shells and volutes.

VERSAILLES PALACE, CHAPEL

3
Head of a Cherubim

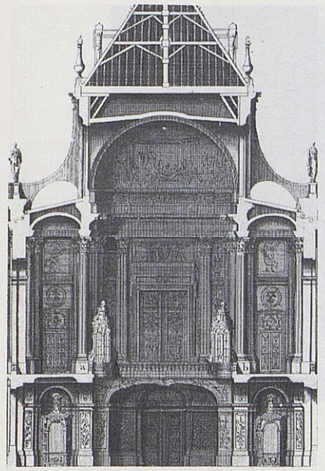
1709–10 Limestone
At the foot of the spiral staircase leading up to the Tribune, on the south side. In collab. with Cayot (no. $5e^{(\star)}$). Payment 300 L. ('Rôle des Sculpteurs', Arch. Nat., O^1 1784). The cherubim on the north staircase was by Voiriot and Monthéan.

VERSAILLES PALACE, CHAPEL

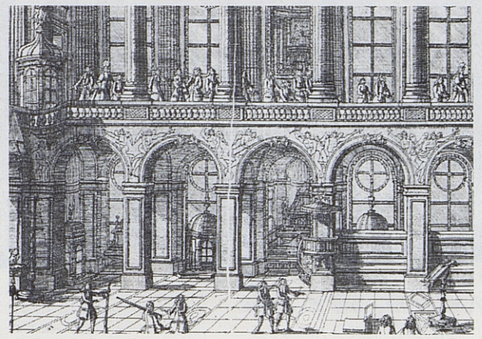
4
Ornaments on Five Side Altars and in the Lady Chapel

1709–10 Bronze
cf. Thierry (no. 17) and Cayot (no. $5b^{1,2,3(\star)}$), who collab. with J. Desjardins and V. Valuation and payment 28,747 L. (Mém., Arch. Nat., O^1 1784; *Comptes*, V, 306, 317, 412).

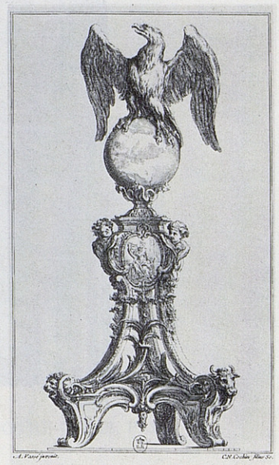
VERSAILLES PALACE, CHAPEL



Engr. by Lepautre 5, 10



Engr. by Aveline, Detail 5, 7, 8, 10



Engr. by Cochin 7

5
Models of Turrets on the Royal Tribune

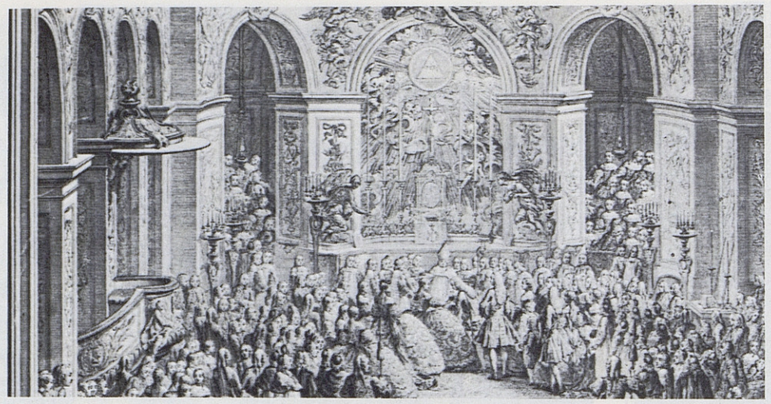
1709
Acc. to the *Mercure (op.cit.)*. Payment 1500 L. (*Comptes*, V, 493). These turrets, or lanterns, in gilded wood were placed on two projections to right and left of the Royal Tribune and served as Oratories for the King and Queen when they attended Mass. They were carved after V.'s models by Laisné for 6812 L., plus 428 L. because of modifications (Arch. Nat., mém. de Laisné, O^1 1784). They were oval in shape (circumference 420), richly ornamented both inside and out, and consisted of panels on two levels separated by pilasters with six mirrors and, above them, archivolts supporting the top which carried the royal crown. Descr. by Bruzen de la Martinière (*Dict. géogr.*, 1768, VI, p. 124). Visible in several old engrs. which show the interior of the chapel, one of them by P. Lepautre★, another one by Aveline★ (Bibl. Nat. Est., Va 78e). The turrets were destroyed during the Revolution.

6
Model for the Bas-relief of the Martyrdom of Saint Philip

1709–10 Bas-relief Plaster 170×73
The altars of the chapels in the side aisles were each decor. with a bas-relief related to the patron saint of the chapel. cf. L. Deshairs, 'Les bas-reliefs des petits-autels de la Chap. de Vers.', *RAAM*, 1906, p. 217. An 'Etat des Bas-reliefs de bronze à faire à la chapelle du Roy proposssez à Monseigneur' (Arch. Nat., O^1 1784) drawn up in 1734, shows that at that time the bas-reliefs were still at the stage of plaster models; the names of the sculptors are quoted. Those of the sculptors charged with the execution in bronze are noted in the margin. V. had done the model for St. Philip, patron saint of the King of Spain, for the 3rd chapel on the left. Payment at the same time as for no. 4. In V.'s Invent.a.d. a clay model was listed for the bas-relief of St. Philip and "one of St. Anthony for the Chapel at Versailles"; but no altar was dedicated to this saint. In 1734, Ladatte was comm. to do the bronze of the Martyrdom of St. Philip, for which he rec. 4027 L.6s. in 1747; but as the sculptor had to leave, the bronze was in fact done by Paul-Ambroise, or Sébastien-Antoine Slodtz (Arch. Nat., O^1 1921^B). It seems that Ladatte did not follow V.'s model for this scene. Model probably destroyed.

7
Lectern

1710
cf. *Mercure*, (*op.cit.*). The "Mémoire de la sculpture de l'aigle pour le lutrin (et) de la chaire du prédicateur" (no. 8) ends with the payment of 4900 L.on 12 March and 20 Oct. 1710 ('Rôle de sculpteurs', Arch. Nat., O^1 1784; *Comptes*, V, 411). B. Pons (*op.cit.*, p. 202, note 405, fig. 129) suggests that this is the lectern repr. in an engr. by Ch.-N. Cochin★ after Vassé's design (Bibl. Nat. Est., Ec 15, I, réserve, 7): the motif repr. in the cartouche on the pedestal, of King David playing the harp, is close to that carved by J. Degoullons on the door of the organ manual in the chapel at Versailles; the two motifs seem to derive from an engr. by P. Lepautre on the frontispiece of a Psaltery dating from 1689. The cartouche is framed by seraphim; the pedestal, decor. with palm-branches and festoons of flowers, rests on three feet in the shape of consoles with the symbols of the Evangelists: the lion, the ox and, no doubt, the angel. The eagle of St. John stands on top of a globe. The lectern is visible in Aveline's engr.★. In V.'s Invent.a.d. appear several designs for lecterns by him and also Cochin's engraving. The lectern as shown in Cochin's engr. has served as model for a lectern exec. in 1766–67 at Strasbourg Cathedral by the sculptor Olivier



Detail *8, 9*

(cf. J.-D. Ludmann, 'Contribution à l'étude du mobilier du choeur de la cathédrale de Strasbourg', *Cahiers alsaciens d'Archéol., d'Art et d'Hist.*, XXVI, 1983, p. 151). A description of the Strasbourg lectern and the fragments of the bronze decor. in the Strasbourg Museum allow us to form a more precise idea of Vassé's lectern: three cartouches decorated the pedestal, one showing King David (extant), another the triangle of the Trinity in a radiant glory carried by angels (extant) and a third, the Assumption of the Virgin, patron saint of the Strasbourg Cathedral (disapp.). It is possible, however, that Vassé's third cartouche showed St. Louis, patron of the Chapelle de Versailles. The three heads of the lion, the ox and the angel, symbols of the Evangelists, are extant; so are the three heads of seraphim, who decorated the top of the pedestal. The eagle and the globe have disapp., also the vegetal decor. The Strasbourg sculptor must have copied Vassé's lectern, directly or from V.'s drawings, without using the engraving, because in the extant fragment the motif of King David is reversed in relation to the engraving. V.'s lectern at Versailles disapp. during the Revolution, together with the greater part of the furniture. Probably destroyed.

8
Pulpit

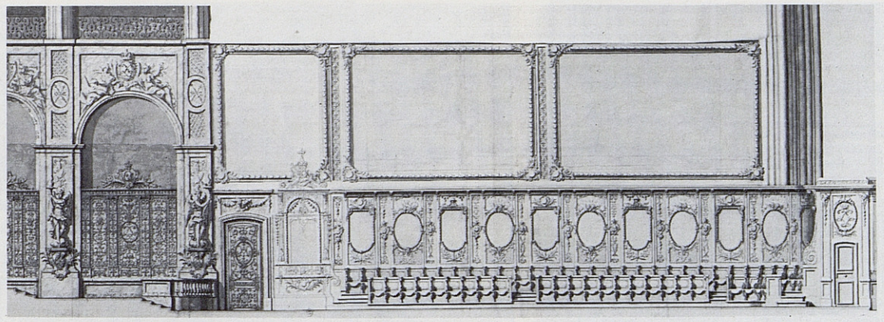
1710
cf. *Mercure* (*op.cit.*). Val. and payment for the clay model 120 L. ('Rôle de sculpteurs', Arch. Nat., O^1 1784; *Comptes*, V, 317). Ph. Bertrand (no. 35) and Lapierre (no. 22) also did models (in wax) for which, in 1709, they were paid 100 L. and 60 L. respectively. Val. and payment for the exec. at the same time as for the lectern (no. 7). The pulpit is visible in Ch.-N. Cochin le jeune's engr.*: "Marriage ceremony of Louis, Dauphin de France, on 23 Feb. 1745 in the chapel at Versailles" and in a sketch in the Coll. Fromageot repr. in Deshairs (*La Chapelle de Vers.*, 1906). On the gallery is carved a portrait in profile in a medallion framed by palms. On the parapet, seated figures of Virtues. The pulpit was destroyed during the Revolution.

9
Candlesticks and ***Torchères***

1710–11
a. In V.'s Invent.a.d. appear 3 models of candlesticks for Versailles Chapel.
b. On 12 May 1711, V. rec. 105 L. "for works of sculpture in wood which he has done on a torchère in the chapel" (*Comptes*, V, 493).
The six silver candlesticks on the High Altar, cast and chased by De Launay in 1710, and six larger torchères on either side of the Choir are visible in Cochin's engr. quoted under no. 8. Nothing remains of these objects. The models were destroyed.

10
Models for the Oratories in the Side-Aisles

1711
On 17 Nov. 1711, V. rec. a payment of 4993 L. for "work on the oratories" as well as for nos. 23 and 24a. The two oratories were at the west ends of the side-aisles on the ground floor. Visible in a later pen drawing by J.-A. Gabriel publ. by F. Kimball, *op.cit.*, 1943, fig. 84. They were carved by Laisné for 7328 L.; his detailed Mém. in Arch. Nat., O^1 1784. Richly carved inside and outside; access was through two side doors surmounted by panels with medallions of Christ and of the Virgin. The arched central part which contained a window was surmounted by heads of cherubim and festoons of flowers. The cornice supported reversed consoles and a smoking cassolette. Modified by J.-A. Gabriel for the Royal Princesses, then destroyed during the Revolution. Visible in old engrs. of the interior of the chapel, like those by P. Lepautre* and by Aveline*. Destroyed.



Bibl. Nat. Est., Va 442 *15*

11
Model for the Tabernacle

1711
Payment 505 L. ('Rôle de sculpteurs', Arch. Nat., O^1 1784; *Comptes*, V, 533, 694). This new project was intended to replace the wooden tabernacle carved by Van Clève (no. 57), but Vassé never completed it. The 13 small plaster models of tabernacles which, after his death, were listed in his studio (cf. p. 442), were perhaps bozzetti for Versailles. Destroyed.

12
Model for a Large Staircase for the Chapel

1711
Payment at the same time as for no. 11 (*Comptes*, V, 533). This project was abandoned and taken up again in 1749. Destroyed.

13
Work on the Cross for the Church of Saint-Cyr (Yvelines)

1709 Model Bronze and Wood
Vassé rec. 500 L. for "models and sculptures in bronze and wood, for the enlargement of the foot of the cross for the Church of St.-Cyr in 1709" (*Comptes*, V, 341). It may refer to the cross which dominated the grille of the choir in the chapel of the school directed by Mme de Maintenon (cf. Mém. de Manseau, Intendant de la Maison de St.-Cyr, *Revue Hist. Vers.*, 1901, p. 268–9). Destroyed.

14
Model for Andirons and Lamp brackets for the Château Neuf de Meudon

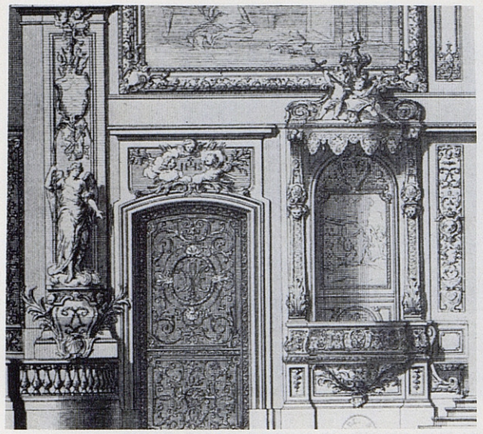
1709
For the apartment of the Grand Dauphin. Payment of 600 L. to Vassé and Gayot (Cayot?), *Comptes*, V, 382. They were gilded by Lochon (Arch. Nat., O^1 1518^3). Not ident. or disapp.

15–20
WORK IN THE CHOIR OF NOTRE-DAME, PARIS

1709–29
In fulfilment of the Vow of Louis XIII, Louis XIV decided to modify and embellish the whole of the choir of Notre-Dame (cf. Ph. Bertrand no. 28). He entrusted the work first to Hardouin-Mansart (first project and laying of foundation stone in 1699, work then suspended) and after H.-M.'s death in 1708, to R. De Cotte, cf. F. Kimball, *op.cit.*, p. 84–7; B. Pons, *op.cit.*, p. 181–6. De Cotte brought in Vassé as a close collaborator, in succession to P. Lepautre, for the elaboration of the decor., entrusting him with a large number of the designs and models and often also with their execution. Acc. to the *Mercure, op.cit.*, V. "was comm. to do the designs and models for the high altar and for the choir of the Church of Notre-Dame in Paris and of the inner sides of the choir enclosure with the archiepiscopal throne, the models of culs-de-lampe supporting the angels, and he has executed some of these works. He then did the Chapel of the Virgin in the same church and the marble figure. This chapel was done entirely by him." V.'s participation is confirmed by numerous documents: the mémoires, designs, comptes and the old descriptions: Brice, *Descr.*, 1713, III, p. 262; 1718, III, p. 220–23; 1725, III, p. 213–22; 1752, IV, p. 192–201; Dezallier, *Paris*, 1752, p. 7–12; Piganiol, *Descr.*, 1765, I, p. 323–53; Abbé de Montjoye, *Descr. hist. des curiosités de l'église de P.*, 1763, p. 61–122.

15
Designs for the Archiepiscopal Thrones

1709–10
Acc. to the old *Descriptions* of Paris and the *Mercure*, they were done after designs by V., cf. B. Pons, *op.cit.*, p. 184–6. The two thrones were placed face to face, at the head of the choir-stalls towards the sanctuary: the



Engr. in Mariette, Detail 15, 16c, 19



16a



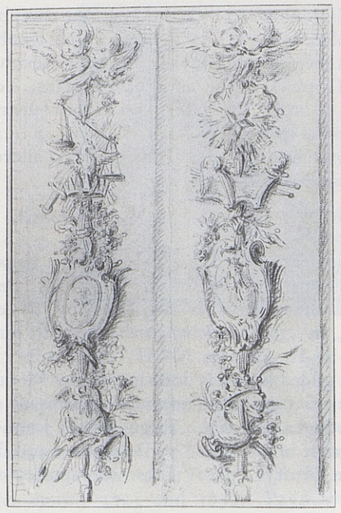
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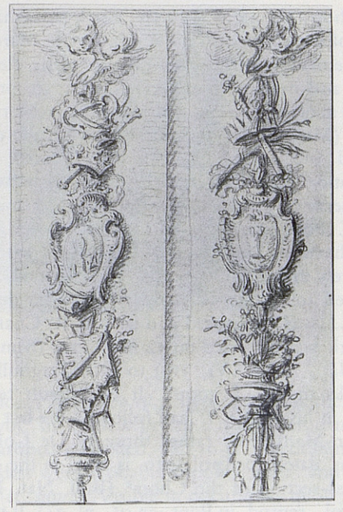
16b



16b



16a



16a



16b



16b



15

Archbishop's throne was on the north side, that of the Doyen of the chapter on the south. On 26 March 1710, De Cotte made a final decision about "plans, elevations, profiles and models" and on 7 April 1710, proceeded with the allocation of the woodwork to L. Marteau and J. Nesle (Min. Centr. Arch. Nat., Et. XXVI, 319). Ph. Bertrand (no. 26) supplied a wax model. Vassé's participation must therefore have begun between the last projects of Hardouin-Mansart of 1708 and March 1710 (cf. Pons, *op.cit.*, I, p. 379; III, p. 753), but his designs have not been traced. On 10 April 1710, R. De Cotte drew up a specification for the sculptural work to be offered to the lowest bidder. V., who demanded 44,000 L., was eliminated and so was R. Charpentier. The work was allocated on 12 May 1710 (Min. Centr. Arch. Nat., Et. XXVI, 319) to Jules Degoullons, R. Delalande and A. Legoupil. It is difficult to decide whether in his design V. had followed the last ideas of Hardouin-Mansart or rather those of De Cotte. The final plan, dated 10 April 1710, is repr. in the drawing of a cross-section of the Choir* (Bibl. Nat. Est., Va 442, gr.fol., reprod. in Pons, *op.cit.*, pl. 35). It was then modified in the course of execution, as shown by Delamonce and Blondel's engr. in Mariette, *Arch.fr.*, pl. 2*. In their final state, these thrones* consisted of a baldachin decor. with groups of angels holding religious attributes, supported by consoles ornamented with leonine motifs; the back, quarter-round, carried a bas-relief repr., on the south side, the healing of Childebert I by St. Germain; on the north side, the Martyrdom of St. Denis. A semicircular parapet, placed in front of the seat, is supported by a cul-de-lampe decor. with cherubim and palm-branches. During the rearrangement of the choir of Notre-Dame in the 19th c., Viollet-le-Duc moved these thrones to the other end of the stalls, at the entrance to the choir from the nave.

PARIS, NOTRE-DAME

16
Designs and Projects for Trophies

ca. 1711

a. *Trophies in the sanctuary:* in 1712, the inner faces of the pillars in the sanctuary, dressed in marble, were decor. on two levels with ecclesiastical trophies in gilded lead (cf. Vigier no. 23). About these pillars and some sopraportes over small doors (cf.*infra*, c), Brice wrote in 1713 (*Descr.*, III, p. 265): "Vassé works on sculptures and ornaments and one expects a lot from a man of his ability". Three sheets of sanguine drawings* in the Mus. Carnavalet, designs for these trophies, are attrib. to him (Inv. 8139; two of these drawings are from the Coll. Destailleurs; cf. B. de Montgolfier, 'Dessins parisiens du 18ème s.', *Bull. Musée Carnavalet*, 1971, no.I, p. 18). In the large trophies on the upper level, suspended under two cherubim heads, are various liturgical objects attached to a cartouche. In the small trophies at the lower level are instruments of war and shields decorated with scenes related to the Crucifixion. The realisation was a little different, the cherubim heads being placed above the frames of the trophies. The trophies were melted down during the Revolution.

b.* Trophies at the ends of the stalls. To V. can perhaps be attrib. the conception of the four trophies in wood at the ends of the stalls (cf. Pons, *op.cit.*, p. 183). They combine ecclesiastical objects with children and an illustrated medallion, and are still extant.

PARIS, NOTRE-DAME

c. *Sopraportes for two small doors,* between the archiepiscopal thrones and the Sanctuary. Perhaps V. supplied the design, as suggested by Brice (*op.cit., supra*,a). In 1790 Mouchy attrib. them to him (descr. quoted by H. Stein in *NAAF*, 1890, p. 7). But their exec. in gilded lead was done in 1712 by Monthéan and Charpentier (no. 6b). They repr. groups of cherubim around the names of the Virgin and of Jesus on either side. Visible in the engr.* by Delamonce and Blondel in Mariette, *Arch.fr.*, pl. 2. These sopraportes no longer exist.

17
Work for the High Altar

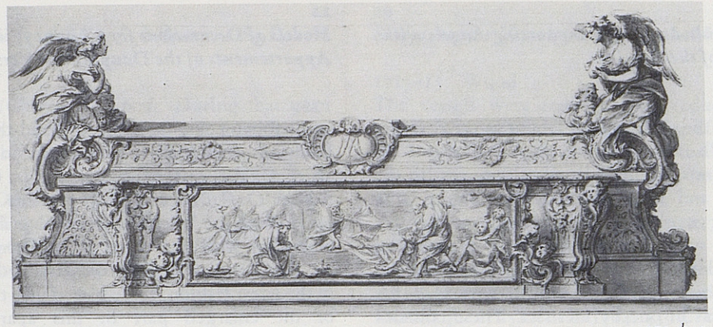
1711–29

a. *Bronze Ornaments* 1711–15

In 1711–12, V. alone supplied models for the High Altar, for the Altar des Féries (no. 18) and for their bronze ornaments (total payment 2135 L., *Comptes*, V, 609). The ornaments were executed by V. in collab. with Cayot (no. 7b); (payment of 1000 L. to the two sculptors in 1712; 500 L. in 1713, *Comptes*, V, 609, 694; 2000 L. in 1720, Arch. Nat., O^1 2219, fol. 276 v° and 285 v°). J. Desjardins joined them in the actual casting (payment 8000 L. in 1713 to the three sculptors for ornaments on the High Altar and on the Altar des Féries (no. 18), then 11,000 L. in 1714–15, *Comptes*, V, 696, 788). These ornaments are descr. by Brice, *Descr.*, 1752, IV, p. 200–01; Piganiol, *Descr.*, 1765, I, p. 323; Montjoye, *op.cit.*, p. 61 etc. They are visible in a drawing* attrib. to Vassé in the Coll. De Cotte (Bibl. Nat. Est., Va 254b, repr. under Cayot no. 7) and in the engr. by Delamonce and Blondel in Mariette, *Arch. Fr.*, pl.I*. They are:

I. The frame for the bas-relief of the Entombment and the consoles on either side;
II. The cherubim and the luxuriant acanthus leaves on the pedestal;
III. The cartouche with the monogram of the Virgin on the upper level of the altar;
IV. The liturgical trophies on either side;
V. The volutes in the corners decorated with cherubim in clouds which support the adoring angels (no. 17c).

These ornaments, listed by Mouchy on 18 Nov. 1790 (publ. by H. Stein, *NAAF*, 3rd series, VI, 1890, p. 4), were melted down during the Revolution.
Destroyed.



Bibl. Nat. Est., Va 254b *17a, b, c*

b. *The Entombment* Model 1712–29

For the front of the High Altar, where V.'s model seems to have been in position for some years (as recorded by Piganiol, *Nouvelle Descr. de la France*, 1722, II, p. 131–7 and Brice, *op.cit.*, 1725 and 1752). Payment to V. 2250 L. (Arch. Nat., O^1 2229). V. had in his studio a plaster model, val. 15 L. and a finished wax model, val. 300 L. (V.'s Invent.a.d., p. 441). In 1752, his son Louis-Claude exec. the bronze after this model, for 8431 L. Descr. and illustr., cf. *supra* a. It repr. the dead Christ being placed in the tomb by Joseph of Arimathea, Nicodemus and St. John, with Mary Magdalen weeping; on the sides, the Virgin and a female saint. In 1794 it was placed in the Musée des Mon. fr. (*Arch. Mus. Mon. fr.*, II, p. 155, 192) where it seems to have been melted down. It has been wrongly identified with the Deposition in the Church at Rueil.

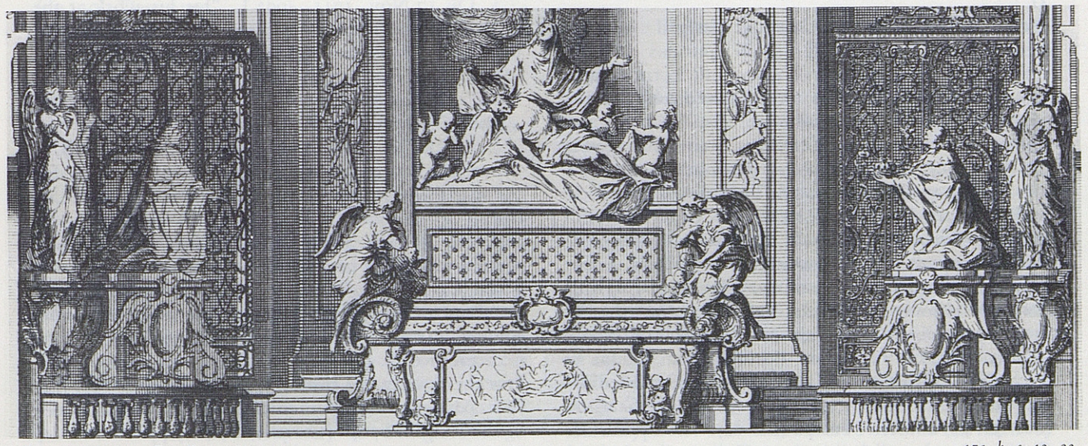
c. *Two adoring angels* Bronze 1714

Kneeling on two volutes on either side of the High Altar. Exec. by V., Cayot (no. 7a) and J. Desjardins in 1714 for 7400 L. (*Comptes*, V, 487, 875; Arch. Nat., O^1 2221, fol. 154). They were put in position in 1720. The three sculptors rec. another 2000 L. in 1720 for these angels (Arch. Nat., O^1 2219, fol. 285 v°). Piganiol and Montjoye (*op.cit., supra* a) both attrib. the models to Cayot alone; Brice (*op.cit., supra.*) attribs. them to V. and Cayot. In Vassé's Invent.a.d. the large model in gilded cardboard is listed, val. 10 L. The design and the first models were probably supplied by V. and paid for in 1711 (cf. *supra*). Visible in documents quoted above. Melted down during the Revolution.

18
Work on the Altar des Féries

1711–14

This altar stood at the back of the sanctuary, behind the High Altar, in front of the niche intended for N. Coustou's Pietà (no. 61). Model supplied by V. in 1711–12 (cf. no. 17a; *Comptes*, V, 609). In 1713–14, V., Cayot (no. 7c) and J. Desjardins rec. 8000 L., then 11,000 L. for bronze ornaments for the High Altar and the Altar des Féries (*Comptes*, V, 696, 788). Descr. by Montjoye (*op.cit.*, p. 66) and by Mouchy in 1790 (*op.cit.*). The altar, in green Campan marble, was decor. with bronze ornaments: in the centre, a cartouche with nails and the crown of thorns; on either side, consoles, cherubim and festoons. No graphic representation is known. Destroyed during the Revolution.



Engr. in Mariette, Detail *17a, b, c, 19, 20*

19
Models for Six Culs-de-Lampe supporting Angels with the Instruments of the Passion

ca. 1712
They supported the Angels by Flamen (no. 61), Hurtrelle (no. 37), Ph. Magnier (no. 36), Poirier (no. 44) and Van Clève (nos. 62, 63). By V. alone, acc. to the *Mercure, op.cit.*, and Brice, *Descr.*, 1752, IV, p. 200. Poirier (no. 44) worked on the models under V.'s direction. They were cast in bronze by Sautray in 1713–20 and gilded by Héron in 1720. Visible in the engr.* by Delamonce and Blondel in Mariette, *Arch.fr.*, pl. 1, 2, as well as in one by Hérisset. These culs-de-lampe were decorated on the sides by palm-branches, on the front by a cartouche with the King's cypher alternating with one decor. with fleurs-de-lis. The idea originated perhaps with Pierre Lepautre who had worked on Hardouin-Mansart's project. Destroyed during the Revolution.

20
Models for Pedestals to support the kneeling Statues of Louis XIII and Louis XIV

ca. 1713–14
V. probably also supplied the designs and models for these pedestals supporting statues by G. Coustou (no. 38) and Coyzevox (no. 98). These pedestals, visible in the engr.* by Delamonce and Blondel in Mariette, *Arch.fr.*, pl. 1 were in marble with a moulded profile and a border of volutes and acanthus leaves, decor. on the front by a crowned, winged, bronze escutcheon with fleurs-de-lis. Payment of 2000 L. for these ornaments on the pedestal of Louis XIII was made to De Viliers in 1714 (*Comptes*, V, 788).
Destroyed during the Revolution. The pedestals now in position are modern.

21
Models for the Bassins des Carpes at Marly

1710 Wax
The Bassins des Carpes in the Appartements Verts at Marly which, in 1709, contained the Fontaines des Enfants du Levant and du Couchant, were rearranged in the following year to receive Lepautre's 'Atalanta' (no. 12), on an elegant pedestal. The payment of 146 L. to V. in 1710 (*Comptes*, V, 432) was connected with these modifications and, acc. to Rosasco (*Marly*, II, p. 415), perhaps with the model for the pedestal. A first project for the pedestal consisting of volutes and stylised dolphins (drawing in Bibl. Nat. Est., Va 351, IV, illustr. under G. Coustou no. 39^{2*}) was followed by a slightly different realisation (visible in an album in Arch. Nat., O^{1} 1472, fol. 19), which was repeated for the three other statues of 'Coureurs' by G. Coustou (nos. 36, 39) and N. Coustou (no. 60). The Bassins des Carpes were demolished in 1716. Destroyed.

22
Models of Decorations for Chimneypieces in the Petits Appartements of the Dauphine at Versailles Palace

1711
In October 1711, the King ordered the fitting out of a kind of small gallery above the apartment of the Duchesse de Bourgogne (who at that time was occupying the Queen's apartment). For this room V. submitted models of lampbrackets and grilles for chimneypieces for which he rec. 320 L. (*Comptes*, V, 589). On 14 Nov. 1711 were delivered "two iron grilles polished in the latest fashion, to be placed into the chimneypieces of the enlarged part of this apartment; pedestals supporting vases in the shape of urns with shovels, fire tongues and pincers" (quoted in Marie, *Mansart et R. de Cotte*, p. 272). Three months later the Duchesse de Bourgogne died, and her apartment was rearranged. Destroyed.

23
Work at the Stables of the Duc de Berry

1711
Payment 4993 L. at the same time as for nos. 10 and 24a (*Comptes*, V, 493). At this time, many embellishments were carried out in the apartments of the Duc and Duchesse de Berry, who after the death of the Duc de Bourgogne were nearer in the line of the royal succession. Not ident. or disapp.

24
Undefined work at Versailles Palace

1711–14
From 1711–14, Vassé rec.:
a. On 17 Nov. 1711, 4993 L. "for his work at the château, at the oratories (no. 10), and at the stables of the Duc de Berry (no. 23) in 1711" (*Comptes*, V, 493).
b. On 11 Feb. 1712, 101 L. for "sculptures and models that he has done for the château" (*Comptes*, V, 493).
c. On 30 Jan. 1714, 689 L. 10s. "for the models of ornaments that he has done and moulded in plaster for the apartments in the château during 1713" (*Comptes*, V, 694).
d. On 15 Feb. 1715, 1611 L. "for the works of sculpture in gilded bronze that he has done in the service of the king in 1714"; then 1032 L. "for the models he has done in wax for 4 pairs of chimney-brackets and a fountain during 1714" (*Comptes*, V, 787).
e. From 6 Aug. 1714 to 15 Feb. 1715, 1067 L. 10s. "for the models of a chimneypiece and a table-foot that he has done in wax and moulded in plaster in the service of the King in 1714" (*Comptes*, V, 787).
Not ident. or disapp.

25
Model of a Console for the King's Library at the Louvre

1712 Clay
Payment 110 L. (*Comptes*, V, 609). During that year, the royal library, being too cramped in the rue Vivienne, was to be transferred to the apartments of the Louvre occupied at that time by the Académie de peinture (Brice, *Descr.*, 1713, I, p. 42–9). But this plan was never carried out and the Regent did not decide until 1721 to transfer the library to the Hôtel de Nevers in the rue de Richelieu. Destroyed.

26
Model of a Chimneypiece for the King's Apartment in the Palace of Versailles

1713
Payment at the same time as for no. 27. It is not known for which room this chimneypiece was intended, nor whether it was executed. Not ident. or disapp.

27
Model of a Chimneypiece for the Apartment of the Duchesse de Berry, Versailles Palace

1713
Payment 2366 L., which incl. also no. 26 (*Comptes*, V, 694). It is not known whether V. did the model for the gilded wooden frame or for the marble mantel with bronze ornaments. Since 1712, the apartment of the Duchess had been on the ground floor of the central building, on the side of the Orangerie, in the room formerly the Antichamber of the Grand Dauphin. Large-scale work was undertaken, but when, in 1714, the Duchesse de Berry was widowed, she had to give the room up to the Maréchal de Villars. Nothing remains of the decoration. The chimneypiece was copied in the Salon de l'Hyménée in the Alcazar at Madrid, for Philippe V and Marie-Louise of Savoy (no. 30). Destroyed.

28
Decoration of the Pavillon des Roches, in the Gardens of Rambouillet

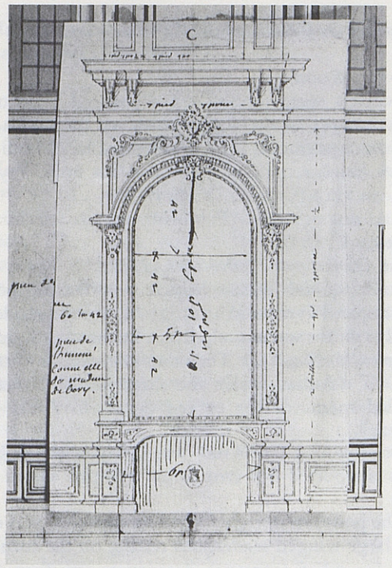
ca. 1713
cf. *Mercure, op.cit.* The Pavilion stood in the Ile des Roches. It was perhaps built in about 1713, when the Comte de Toulouse, owner of the Château of Rambouillet for seven years, had new channels cut which separated some small islands to the right of the Canal, one of them the Ile des Roches. The octagonal pavilion was open on four sides, access was by marble steps cut into the rocks. Nothing is known about its decoration. Napoleon had it restored and hung paintings there. The pavilion disapp. when an avenue was broken through the middle of the island. Destroyed.

29
Sculptures for Vessels on the Canal at Versailles

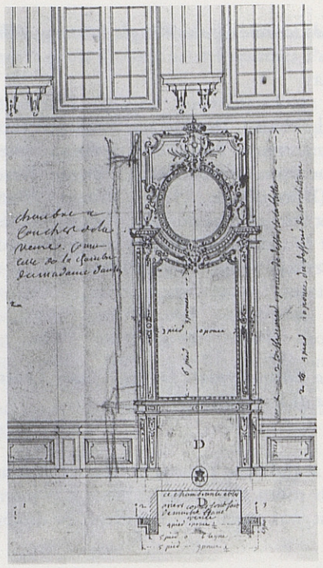
1713–15 Wood
The vessels were replicas on a reduced scale of the different types of the King's ships, cf. Légeret nos. 5, 16. V. rec. payments for the sculpture he did on:
a. *A Yawl*, a narrow, light and fast boat. Payment 568 L. in 1713 (*Comptes*, V, 675).
b. *A new gondola*. Payment 2227 L.10s in 1713 (*Comptes*, V, 675).
c. *A Dunkerquoise called La Galathée*.
A Dunkerquoise was a launch used in the port of Dunkerque. Payment in 1714, 439 L. for the model and 3159 L.15s. for wood sculpture; a further 758 L. in 1715 (*Comptes*, V, 764, 854). The work was exec. by order of the Duc d'Antin, under the direction of J. Gabriel. Detailed mém. of the carved decor. in Arch. Nat., O^{1} 1922^{B}, 2:
I. The crowning (260×100) was decor. with the King's Arms supported by two large nymphs seated on a ramp.
II. The poop, its uprights fitted on consoles, was decor. with large winged seadragons resting on the cornice. A large bas-relief (167×65) decorating the face of the poop repr. Galathea seated on a shell, followed by a retinue of nymphs and tritons pulled along by dolphins.
III. The helm (146×65) was decor. with rolls with acanthus leaves and a soldier's head.
IV. The quarter-gallery was ornamented with figures of young men (H: 160) armed with swords and bucklers, seated under a palm-tree.
V. The sides were ornamented with consoles ending in dragons' heads.
VI. The point of the prow carried a lion (H: 146) with the royal escutcheon between its forepaws.
Destroyed.

30
Ornaments for the Chimneypieces for the Alcazar at Madrid

1713–14 Bronze
For the refitting in the French taste of the royal apartments of Philippe V at the Alcazar in Madrid, the Princesse des Ursins and her favourite, Jean Orry, called upon R. De Cotte, who delegated the architect René Carlier (cf. *French Sculptors*, Vol. I, p. 78; Y. Bottineau, *L'Art de cour dans l'Espagne de Philippe V*, 1956, p. 68–74; Pons, *op.cit.*, p. 389). A series of chimneypieces for different rooms was comm. from Parisian artists. They were exec. in Paris by Guesnon (woodwork for the piers), Degoullons (wood carving for the piers), Tarlé (marblework) and Vassé (bronzework). In Nov. 1713, De Cotte demanded payments on account for these artists, incl. 1000 L. for Vassé. V.'s mémoire amounted to 4461 L., and he finally obtained 1500 L. on account (Bibl. Nat. Est., Hd 135 b, Coll. De Cotte no. 1019, cf. P. Marcel, *op.cit.*, p. 200–04). On completion, the chimneypieces and their piers were to be sent to Madrid, where the wooden piers were to be gilded,



Vb 146, I 993 30



Vb 147, I 995 30

while the bronzes were to be fired in Paris (*ibid.*). Not only the mantelpiece ornaments of the chimneypieces were to be in gilded bronze, but also the wall-lights. There were to be chimneypieces in the Salon Octogone for which work was already being done in Nov. 1713, in the Salon de l'Hyménée, or the Salle de Comédie opposite, in the Queen's bedchamber, and in the Grand Cabinet, or Cabinet des Furies, communicating with the Queen's Chamber, finally in a room not clearly defined, perhaps the Chamber of the Prince des Asturies or the Galerie.

But when, at the end of 1714, the young Queen Marie-Louise of Savoy died, the Princesse des Ursins was arrested and thrown out; in Feb. 1715, Orry also left. The whole project collapsed. Nevertheless the artists were promised full payment, but there is no trace of final payments and no chimneypiece was brought to Madrid.

In De Cotte's portfolio concerning the Alcazar at Madrid (Bibl. Nat. Est., Vb 147, I) are several designs for chimneypieces. Those with the nos. 993 and 995, written in red ink, show only ornaments for overmantels. The leaf numbered 993★ shows a wash drawing for a chimneypiece in the Salon de l'Hyménée; the uprights of the overmantels carry wall-lights; the arch is extensively decorated. This design is partly covered by a 'retombe' with a pen-drawing for the springing of an arch, together with a pen-drawing on white paper for another chimney project; on the margin is written: "Salon de l'Hyménée. The same as that of Madame de Bery" (sic), cf. no. 27. The arch of the overmantel has a mask and two other heads decor. the uprights.

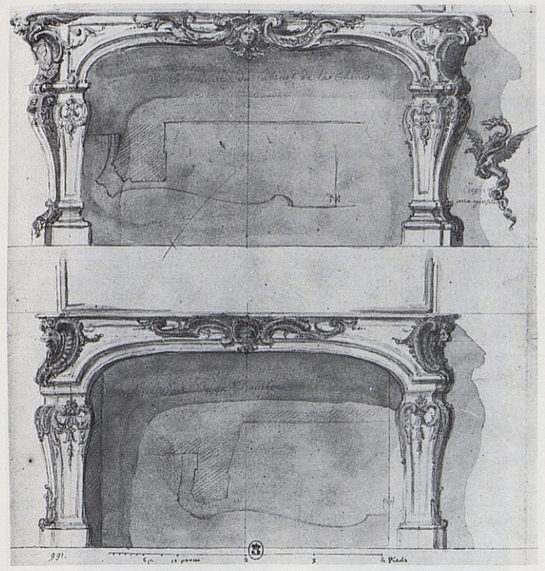
The sheet no. 995★ shows the project for a chimney piece for the Queen's bedchamber. The inscription reads: "The same as that for the room of Madame d'Antin". It is not known whether this refers to the Hôtel d'Antin in Paris (no. 32) or the apartment at Versailles.

These drawings, nos. 993 and 995, do not tell us anything about V.'s bronze ornaments on the mantelpieces, which are bare.

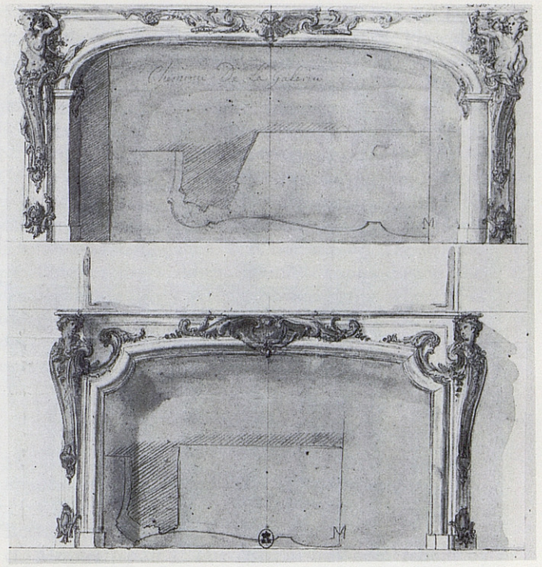
Other drawings in this portfolio are projects for chimneypieces which can be attributed to V. himself but were not necessarily for Madrid. cf. no. 31.
Destroyed.

31
Designs for Chimneypieces

ca. 1713–16
Vassé's activities as a designer of chimneypieces have been clarified in detail by B. Pons (*op.cit.*, p. 227–8, 595–6, pl. 179–84). R. De Cotte asked V. to supply designs of chimneypieces for various palaces for which he was artistically responsible. It seems that the same designs by V. were used several times for Versailles, Bonn and Madrid; they were sometimes inspired by V.'s work in private houses, such as the Hôtels de Toulouse and d'Antin (no. 39, 32). That can be assumed from the handwritten annotations on the margin of some of the designs (cf. no. 30) and from the comparison between different projects for chimneypieces.
I. Bibl. Nat. Est., Vb 147, 1, (File about the Alcazar in Madrid); sheet numbered in black ink 991★. It contains two wash drawings of chimneypieces attrib. to V:

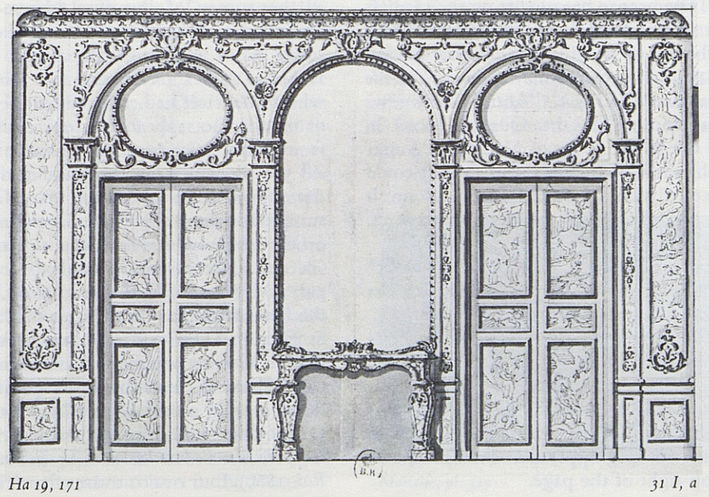


Vb 147 I, 991 31 I, a, b

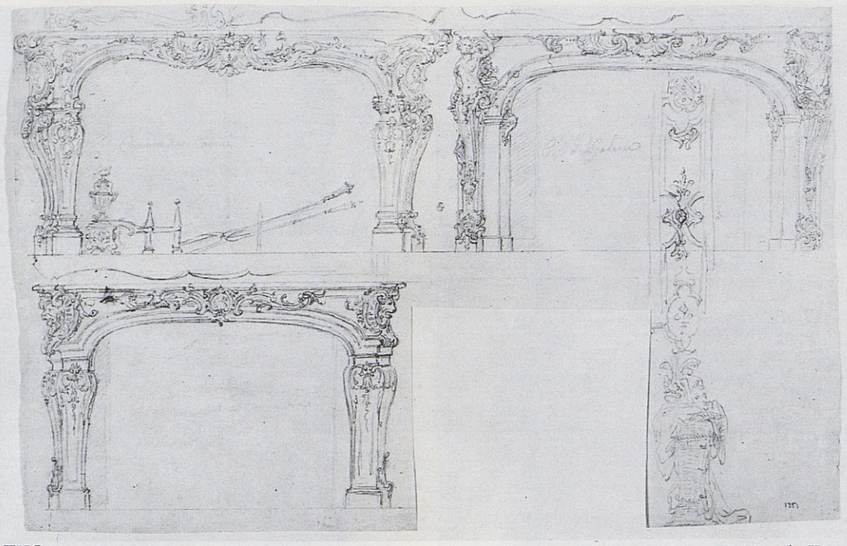


Vb 147 I, unnumbered 31 II, a, b

a. The upper drawing has the handwritten note: "Cheminée du Cabinet de la Chine"" The marble arch of the mantelpiece rests on uprights in the shape of swelling balusters bordered by consoles. The bronze ornaments are indicated: a woman's head surrounded by acanthus leaves spread along the mantelpiece; chimeras on escutcheons at the corners; festoons and lions' paws on the piers. Y. Bottineau (*L'Art de cour dans l'Espagne de Philippe V*, 1956, p. 276–79) connects this drawing with the chimneypiece in the Salon d'Hercule (no. 61), but believes that this was a project by V. for the Cabinet des Furies at the Alcazar in Madrid. However, all the mantelpieces in Madrid had straight lines only. On the other hand, V. had decor. the Cabinet de la Chine in the Hôtel d'Antin (no. 32), which also contained a chimneypiece. It is possible that this design had been done for the Hôtel d'Antin and had then been reused by V. for another palace. B. Pons (*op.cit.*) suggests that this could be a project for the palace of the Elector of Cologne in Bonn (cf. J.-M. Raon no. 12) which had been wrongly filed. He compares it with a design in De Cotte's portfolio which



Ha 19, 171 31 I, a



THC 1351 — 31 I, a, b, II, a

shows the elevation of the chimney wall in "la Chambre du Lit pour les Bains" in the Buen Retiro of the Palace in Bonn (Bibl. Nat. Est., Ha 19 no. 171⋆), a room which was also called "Cabinet des Laques", because of the Chinese lacquer decor. on the doors and wall-panels; but this latter design has no chimeras in the corners of the chimneypiece. B. Pons produces a second design which makes use of the above project, but for a larger room than that of the Buen Retiro in Bonn, also decor. with lacquer panels; it is in the Coll. E. de Rothschild in Waddesdon Manor (W.M. no. 87). Finally Pons found the same project on a page in the Nat. Mus., Stockholm (THC 1351),⋆ which is a tracing of several projects for chimneypieces with added bronze ornaments.

b. The lower drawing has the mss. note: "Cheminée de la Chambre". The bronze ornaments on the mantelpiece consist of a shell and volutes; in the corners, lions' snouts on escutcheons; on the uprights, vegetal motifs. Is this really yet another project for Madrid, or for the room of the Duc and Duchesse d'Antin? We know, however, that a chimney in the Queen's room in Madrid repeated one in the room of Madame d'Antin, (cf. no. 30). In the view of B. Pons, this project could perhaps be connected with the Buen Retiro in Bonn. It is repeated in the top left of the Stockholm tracing⋆ (cf. *supra*, THC 1351).

II. Bibl. Nat. Est., Vb 147, 1. Unnumbered sheet⋆ (listed also together with the projects for Madrid). It has two wash drawings of chimneypieces attrib. to Vassé:

a. Mss. note: "Cheminée de la Galerie". The uprights are decor. with half-length figures repr. Zephyr and Flora emerging from a sheath and carrying garlands. In Bottineau's opinion (*op.cit.*), this chimneypiece was intended for the Salon de l'Hyménée in the Alcazar in Madrid. The same drawing appears in the Stockholm tracing⋆ in the top right of the page.

b. The lower drawing has no mss. note. The uprights are shaped like elongated consoles from which two half-length figures emerge.

32
Decoration of the Apartments in the Hôtel d'Antin, Paris

1714 Wood

"He has done and decorated . . . the Cabinet de la Chine in the Hôtel d'Antin and the decor. of the main apartment" (*Mercure, op.cit.*). In 1713, the Duc d'Antin, director general of the Bâtiments du Roi, had bought the hôtel which, in 1707–10 François Mauricet de la Cour, called "La Cour Deschiens", had built for himself at the corner of the rues Neuve-St.-Augustin and Louis-le-Grand (architect Pierre Levé; Achat 8 Jan. 1713, Min. Centr. Arch. Nat., Et. CXIII, 249). D'Antin undertook to pay the workmen and artists whom Mauricet had engaged for the hôtel, but Vassé's name does not appear. Moreover a descr. of the hôtel from 1712 (expertise of 4 June 1712, Arch. Nat., Z^{1J} 560) does not list the Cabinet de la Chine at that date. From May to August 1714, D'Antin undertook sumptuous work of embellishment in the suite of rooms on the 1st floor between the courtyard and the garden: Galerie, Cabinet and Chambre. J. Degoullons took part in this work (cf. B. Pons, *op.cit.*, p. 400). A plan of the hôtel from ca. 1713 shows the layout (Nat. Mus., Stockholm, THC 7023). It was certainly during 1714 that the Cabinet was given its Chinoiserie decoration, as the Cabinet Chinois with its painted sopraportes is listed in the invent. of 27 Nov. 1715 (Arch. Nat., O^{1} 1965[1]; cf. J. Guiffrey, '*Le Duc d'Antin et Louis XIV. Rapports sur l'administration des Bâtiments, annotés par le Roi*, 1869): four oval canvases from the Cabinet du Roi,



THC 2143



THC 2144 — 33

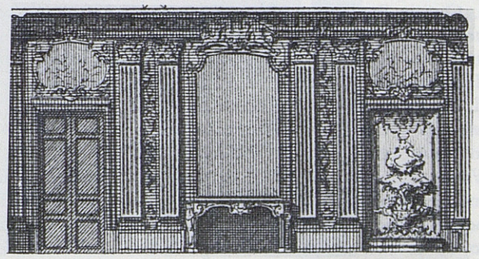
illustr. Hunting and Fishing, copies by Stiemart after A. Carracci and Domenichino. The carved decor. of the Cabinet Chinois is evoked by Piganiol (*Descr.*, 1765, III, p. 130–1): "a Salon on the first floor dressed in old laquer panels with chinoiserie paintings of varied forms and embellished with mirrors offering a very seductive coup d'oeil". Also in the Invent.a.d. of the Duc d'Antin of 7 Nov. 1736 (Min. Centr. Arch. Nat., Et. LVI, 65): in addition to the frames of the sopraportes, there were the frames of three mirrors 'chantournés' on the chimneypiece (320×150), the frames of three symmetrical mirrors on the opposite wall, the frames of mirrors 'chantournés' between the three windows of the garden side, the frames of the mirrors facing them on the courtyard side. All these frames in gilded wood were set into the panelling covering the walls of the Cabinet, also carved and gilded. These panels were "covered in Chinese laquer on a black background with partly gilded Chinese figures, animals and flowers". The Chinese motifs were usually modelled in papier mâché. V. probably also did the bronze ornaments of the chimneypiece (cf. no. 31); it is not known what decorations he did for the other rooms in the Hôtel.

In 1756 the Hôtel was acquired by the Maréchal Duc de Richelieu, who already owned a hôtel in the Place des Vosges, containing another Cabinet Chinois dating to 1724, with dark green lacquered panelling (cf. J. Wilhelm, 'Le grand Cabinet chinois de l'Hôtel Richelieu, place royale', *Bull. Musée Carnavalet*, June 1967, No. I, p. 2; these panels have been put up in the Musée Carnavalet). The Duc de Richelieu in turn undertook work of decoration in the Hôtel d'Antin, but perhaps he did not alter the Cabinet Chinois. In 1839 the Hôtel d'Antin was demolished. It is not known whether the panelling in the Cabinet chinois disapp. during the demolition; in any case, we do not know where it is today. It has been wrongly claimed that these panels were fitted at Waddesdon Manor; the panelling there is on a green background. Whereabouts unknown.

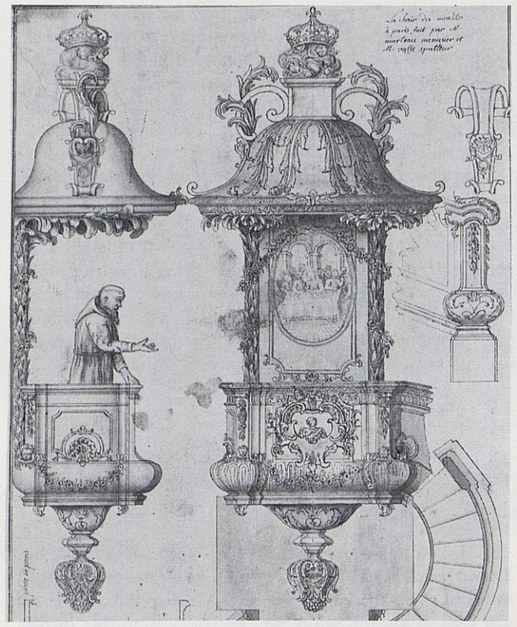
33
Decoration of the Grand Salon at Petit-Bourg

Between 1714–24

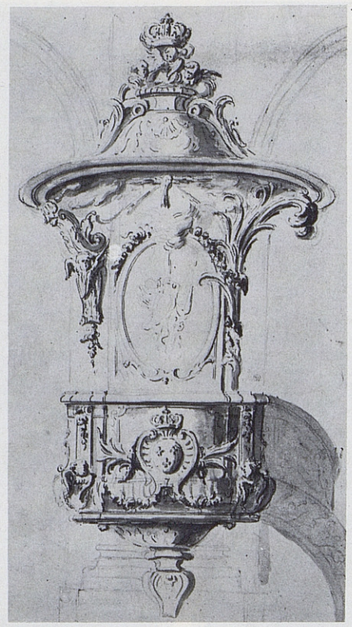
cf. *Mercure (op.cit.)*. The château had been rebuilt by Lassurance for the Duc d'Antin. The Sculpteurs du Roi worked there from 1714. It is not known exactly when the central Grand Salon was decor. It is visible in the cross-section engr. by Mariette, pl. 325 (detail⋆) in *Arch.fr.*, 1727. The walls were divided at rhythmic intervals by large Corinthian pilasters: portraits of Louis XIV and Louis XV, above the two chimneypieces, were framed in rich carved wooden mouldings painted white, ending in volutes, the same as the four painted sopraportes repr. the family of the Grand Dauphin; the wall between the pilasters was decor. with large trophies in cartouches chantournés. A large fountain was placed symmetrically with one of the doors. V.'s designs for these mouldings and parts of the decoration are in Stockholm, Nat. Mus., CC 6056, THC 2143⋆–2144⋆ (designs for the trophies of Morning and Evening); cf. F. Kimball, *op.cit.*, p. 124; J.-D. Ludmann and B. Pons, 'Nouveaux doc. sur l'Hôtel de Toulouse', *BSHAF*, 1979, p. 121 and note 20; B. Pons, 'Le château d'un surintendant des Bâtiments, Petit-Bourg', to be publ. by the Soc. de l'Hist. de l'Art fr. Acc. to Pons, these drawings show that Petit-Bourg has been influenced by the Hôtel de Toulouse. The château of Petit-Bourg was demolished in the middle of the 18th c.



Mariette, pl. 325 — 33



34 II



34 I

34
Pulpit for Saint-Louis des Invalides

1715–17 Wood
Attrib. to V. by the *Mercure* (*op.cit.*), Dezallier (*Paris*, 1778, p. 398) and Thiéry (II, p. 612), with a descr. by the two authors: the sounding board was supported by two palm-trees; it was surmounted by the French crown, held up by cherubim. V. and the joiner Marteau were paid 7000 L. for the exec. of this pulpit by Ordonnances dd. 3 Feb. 1715 and 29 Jan. 1718; the mémoires had been held up by R. De Cotte; Audran rec. 1881 L. for the "*dorure d'or bruny taillé* that he has done on the pulpit during the year 1717" (Arch. Guerre, Fonds Invalides, carton 23, Comptes of 1717, dépenses extraordinaires). The wooden model is mentioned in V.'s Invent.a.d., val. at 25 L. (p. 441). B. Pons (*op.cit.*, p. 112) has identified two drawings connected with this pulpit:
I. One in Stockholm (Nat. Mus. THC 8257★) is the preliminary sketch; on the back, an ecclesiastical trophy in an oval medallion; on the parapet, an escutcheon with fleurs-de-lis and a crown.
II. In the Bibl. of the Ecole des Beaux-Arts, Coll. Masson O220★, with the mss. note: "la chair des invalides à paris fait par M. Marteau menusier et M. Vasse spulteur" (sic); the decor. of the parapet with motifs related to St. Peter and the bas-relief drawn in pencil on the back representing 'The Last Supper', seem to be inventions of the draughtsman who did this drawing. V.'s pulpit was destroyed following a decision taken on 9 Germinal an 2, and replaced in 1827 by the existing pulpit (Arch. Guerre, fonds Invalides, carton 34,A,C).
Destroyed.

35
Work at the Tuileries

1715
At the death of Louis XIV, the court was reestablished at the Tuileries, where it remained during the minority of Louis XV, from 1715–23. In 1715, V. rec. 920 L. (*Comptes*, V, 874) for:
a. *Sculptural work in plaster above the great entrance portal of the Palace.*
As the material was perishable, this probably refers to a sculptural motif above the entrance to the Palace on the inside. In 1723, V. worked again on the portal (no. 49). In his Invent.a.d. (cf. p. 442) is listed a clay model of a sopraporte for the Tuileries.
b. *A wax model for a fountain in the gardens.*
Destroyed.

36
Sculpture for the Pavillon du Mail at the Tuileries

1717 Stone and lead
This pavilion, which housed a billiard table for the young King Louis XV, was built in the gardens of the Tuileries between the central allée and the terrace St.-Honoré, on the site of a former Théâtre de Verdure.

It was a small oblong pavilion pierced with three openings on the East and West faces, and a single one on the others; outside, it was decor. with sham marbles and bronzes (descr. by Piganiol, *Nouvelle descr. de la France*, 1722, II, p. 226; Abbé Expilly, *Dict. géogr., hist. et polit.*, 1768, p. 437). V. was paid 962 L. for works of sculpture which he did there in stone and lead (Arch. Nat., O^1 2217, fol. 91), as detailed in a mém. (Arch. Nat., O^1 1921^A,2):
a. Above the pediment: baskets of flowers supported by consoles ornamented with lions' snouts and acanthus leaves.
b. For the four crownings above the cut corners: double consoles ornamented with mouldings and acanthus leaves.
c. 12 vases in St. Leu stone (H:65), richly ornamented.
In the same year Philippe Meusnier was paid for sham architectural ornaments which he painted on the pediment; the plaster cornices on the interior were by Robert. But when the King no longer used the Tuileries as his residence, the Pavillon du Mail was destroyed (Piganiol, *Descr.*, 1742, II, p. 289).

37
Three Feet for Tables

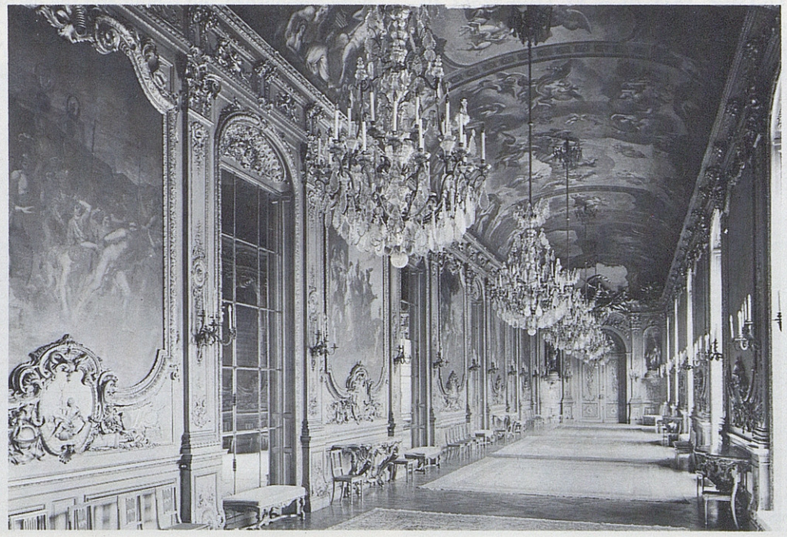
1717 Wood
Vassé probably carved for the Tuileries three large table feet for which he was paid 3150 L. (Arch. Nat., O^1 2217, fol. 91) and detailed in a mém. (O^1 1921^A, 2):
a. For a large table, three consoles decor. with rams' heads, the upper crosspiece ornamented with a lion's snout, the lower also decorated.
b. For two other tables, two feet, the upper and lower crosspieces, all ornamented.
Not ident. or disapp.

38
Work in the Apartments of the Palais du Luxembourg, Paris

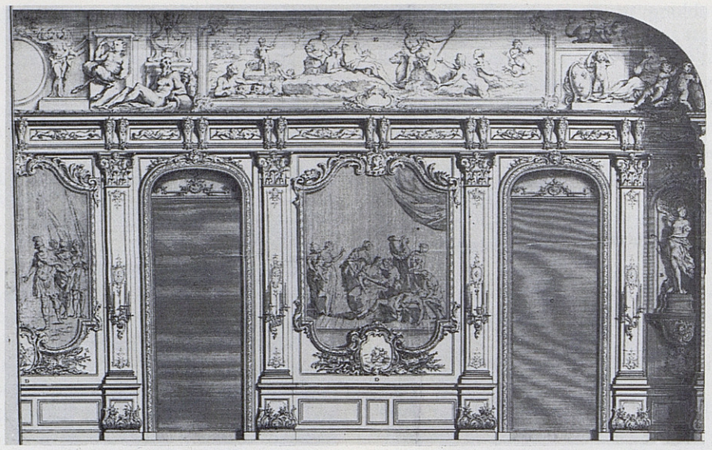
1717–18 Plaster
Vassé rec. 375 L. for work he had exec. in Aug. and Sept. 1717; then 1534 L. for work done in Nov.–Dec. 1718 (Arch. Nat., O^1 2217 fol. 137 v° and 138 v°). At the same time the sculptors Charpentier (no. 11), Degoullons, J. Desjardins and the painter Claude III Audran also worked there for the Duchesse de Berry and for the courtesans then living in the Palais. Not ident. or disapp.

39
Carved Decoration for the Hôtel de Toulouse, Paris

1717–19
V. had "done and decorated for Mr. le Comte de Toulouse his large galerie complete with the bronzes and other ornaments, the Salle des Rois in the same hôtel and the decoration of the main apartments" (*Mercure, op.cit.*). The Comte de Toulouse, legitimated son of Louis XIV and the Marquise de Montespan, had on 8 Jan. 1713 bought the former Hôtel de La Vrillière from the widow Rouillé. From 1717 onwards he commissioned Robert De Cotte to transform the apartment in accordance with contemporary taste. By



39a

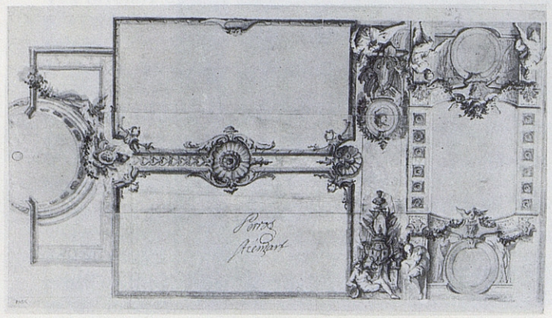


Mariette, pl. 447 — *39a, 1, 5*

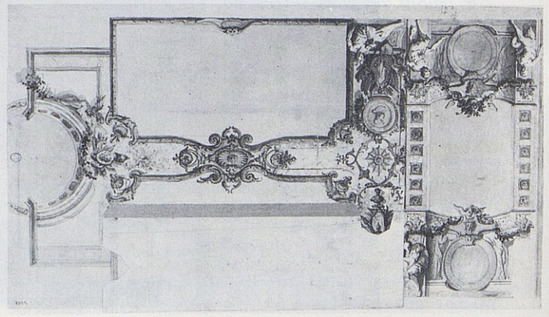
using motifs related to the Hunt and Seafaring, the decor. extolled the main public offices of the Comte de Toulouse, that of Grand Veneur (acq. in 1714), of Amiral de France (acq. in 1683) and of Chef du Conseil de la Marine (acq. in 1715).

a★. The Galerie Dorée

Situated on the 1st floor. It already existed in the former Hôtel de La Vrillière. De Cotte retained the structure as well as the paintings on the walls and on the vault. He called upon Vassé to design and execute all the elements of a magnificent decoration to frame them; Vassé also designed the cornice, the doors, plinths, chimneypiece, the niches in the corners and the lamp-brackets. Descr. in Piganiol, *Nouvelle Descr. de la France*, 1718, II, p. 151; 1722, II, p. 254; *Descr.*, 1742, III, p. 81; *Descr.*, 1765, III, p. 265; Brice, *Paris*, 1725, I, p. 406; 1752, I, p. 409; Dezallier, *Paris*, 1778, p. 173; Hurtaut & Magny, 1779, III, p. 275; Thiéry, *Guide*, 1787, I, p. 304. On V.'s designs, cf. F. Kimball, *op.cit.*, p. 117–19, fig. 124–8 and especially J.-D. Ludmann & B. Pons, 'Nouveaux documents sur la galerie de l'Hôtel de Toulouse', *BSHAF*, 1979, p. 115–28. On the history of the hôtel, cf. G.-E. Bertin, 'Notice sur l'Hôtel de La Vrillière et de Toulouse', *Mém. Soc. Hist. Paris, Ile-de-France*, 1901, XVIII, p. 1–36. On the death in 1793 of the Duc de Penthièvre, son of the Comte de Toulouse, the Hôtel was occupied by the Imprimerie Nationale; the Galerie, used as a paper store, deteriorated. In 1808, the Hôtel was handed over to the Banque de France, who still occupy it. In 1854, the restoration of the Galerie was put in hand, all its decoration was removed but work was not taken up again until 1871. The walls of the Galerie were demolished and rebuilt and the decoration, partly copied, partly restored, was put back in 1873–75. About the restorations in the 19th c., cf. *Notice sur la reconstitution de la Galerie de l'Hôtel de Toulouse*, 1876.

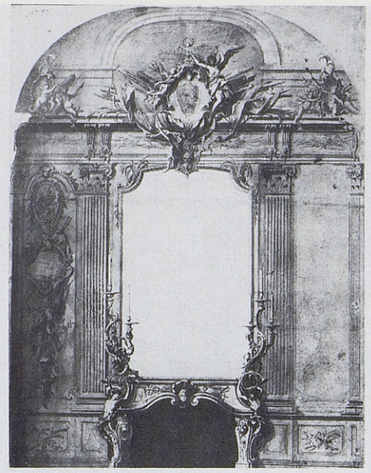


Bibl. Nat. Est., Va 232e — *39a, 1*

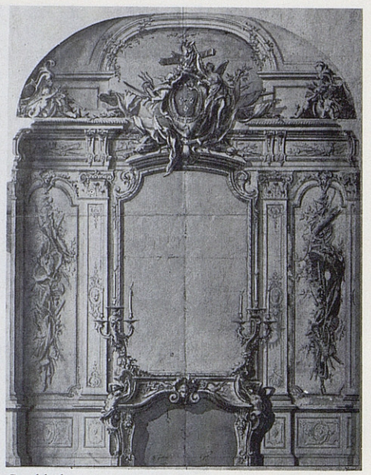




Strasbourg — *39a2*

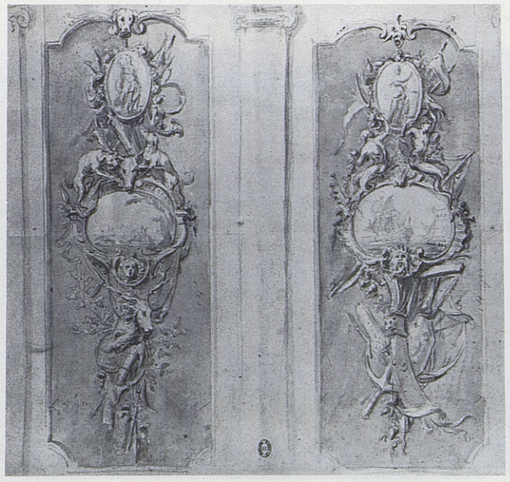


Sigwalt — *39a 2*

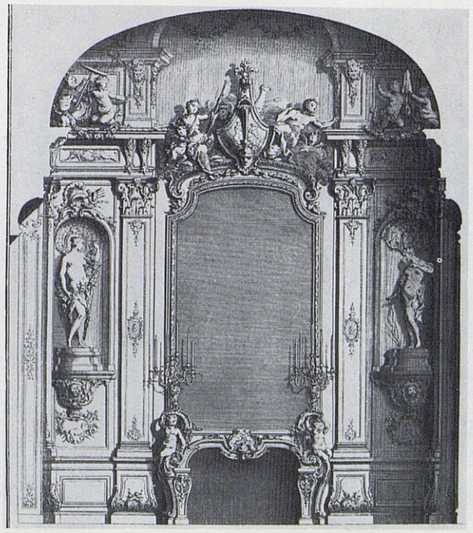


Stockholm — *39a 2*

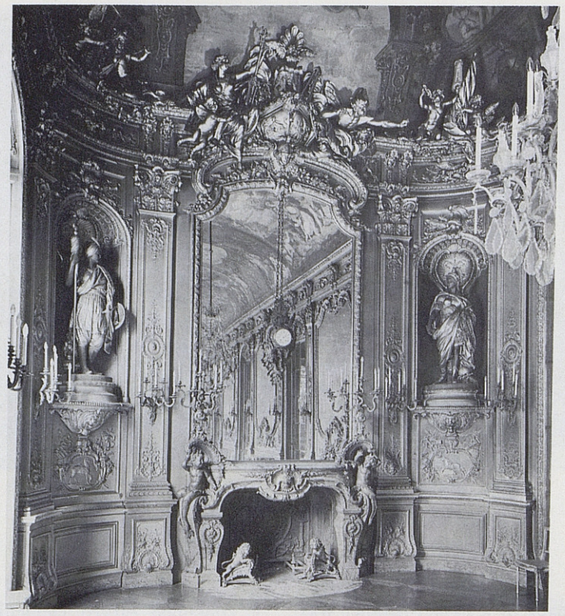
1. The vault, in the shape of a basket-handle, was covered by frescoes in five large sections, painted in 1646–49 by François Périer. V. replaced their rectangular frames by large chantournés frames connected by rocaille ornaments. Three of V.'s designs are in Bibl. Nat. Est., Va 232 e (Coll. De Cotte, nos. 1587 and 1588★). The decor. is partly visible in Mariette, *Arch.Fr.*, pl. 447★. It is difficult to decide whether this decor. was entirely painted in trompe-l'oeil or whether it contained carved elements. The river and forest divinities, seated on the cornice and the *ignudi* framing the medallions are certainly done in trompe-l'oeil. In the corners of the vault, on the side of the entrance door, V. modelled in plaster two groups of children playing with the heads of a roebuck, a boar and birds of prey; on the chimney side, two groups of children with an anchor, a rudder and a standard.



Bibl. Nat. Est. B^2 res — *39a2*



Mariette, pl. 448 — *39a 1, 2*

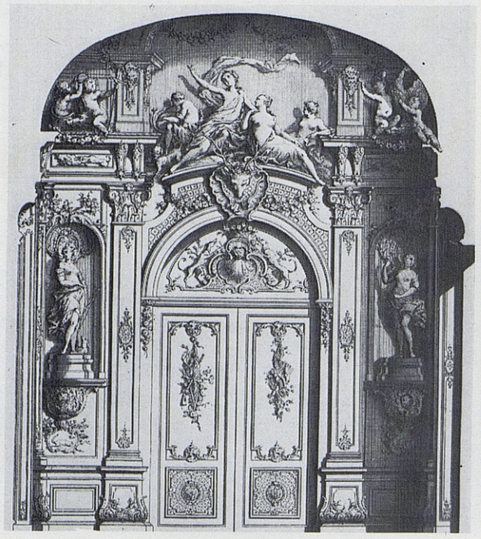


39a 1, 2

In 1858, rain water leaked through the vault and the paintings and carved ornaments were removed; the paintings, carefully traced and measured, were copied by Denuelle from 1873–75; the plaster groups of children were restored and remounted by Bocquet.

2★. The Chimney Wall.

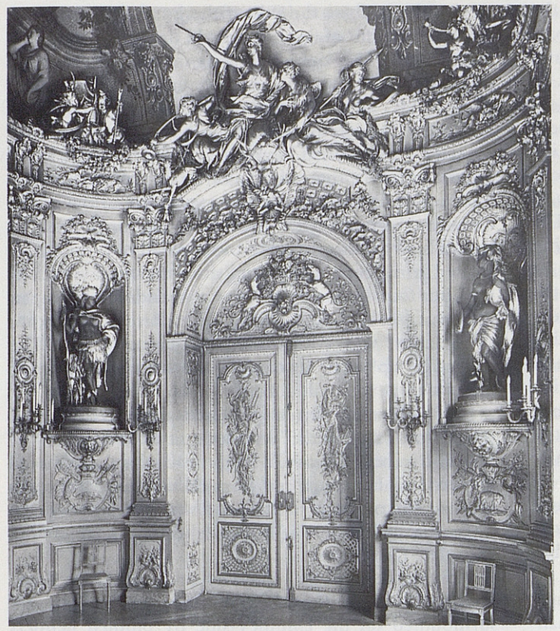
At one end of the Galerie. This wall, originally straight, was incurvated by R. De Cotte. Its decor. was the result of four successive projects by Vassé. For the 1st project: a sketch★ at Strasbourg (Musée des Arts Décoratifs, Inv.no.XXXIV. 123); a chimneypiece with bronze candelabra and an overmantel, flanked in the curve of the wall by two richly carved panels; above the overmantel a great heraldic motif (Fame and children holding an escutcheon accompanied by flags and marine accessories) and above the panels, in the corners of the vault, tritons holding marine attribs. and a cartouche.



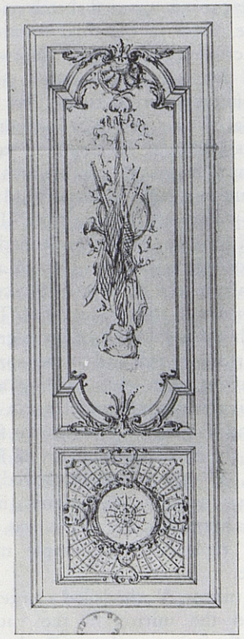
Mariette, pl. 446 39a 1, 3



39a 2



39a 1, 3

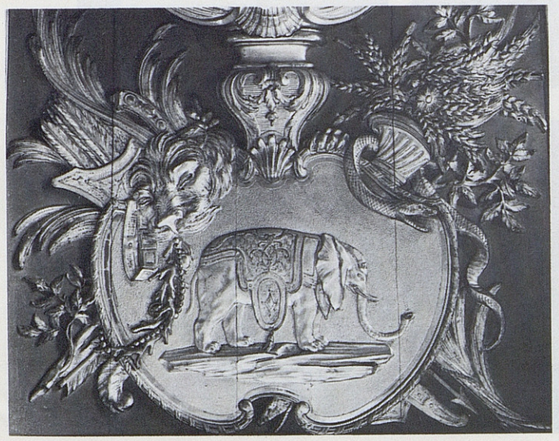


THC 5958 39a 3

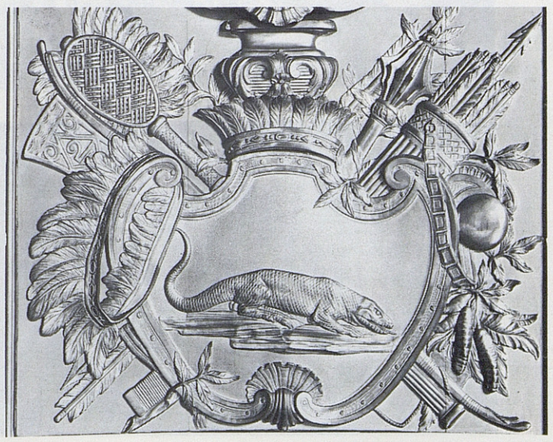
Two sketches of trophies★, related to the Hunt and Seafaring (Paris, Bibl. Nat. Est., B2 réserve), are studies by V. for the two panels.

For the 2nd project: a sketch★ from the former Coll. A. Sigwalt (sold in Paris, Hôtel Drouot, 23 April 1937, no. 18). The pilasters are fluted, the uprights of the chimneypiece are decorated with two trumpeters sounding hunting-horns, their bodies ending in volutes; each candelabrum is held up by a putto; there are some modifications in the trophies of the panels, in the heraldic motif above and in the design of the entablature.

For the 3rd project: a sketch signed "Vassé del"★ in Stockholm (Nat. Mus., THC 2111); this is a synthesis of the first two sketches; the two side trophies are transformed and dedicated to the Hunt; in the corners of the vault, warships.



39a 4



39a 4

For the 4th project: a pencil sketch on the back of the previous one, close to the final solution; a stylobate decor. with crossed cornucopias; the two side trophies are replaced by niches for statues; the chimney is simplified; sinuous mirror frame; the upper heraldic motif is replaced by a group in lively attitudes. These four projects show a development towards an increasingly baroque conception, sinuous and animated. The final solution is repr. in Mariette, *Arch.fr.*, pl. 448★ and descr. by Piganiol (*op.cit.*, 1742, III, p. 100). The chimney and its overmantel are flanked by two richly decorated Corinthian pilasters, which are repeated on the other walls of the gallery. In the curvature of the walls are niches with statues (see *infra*). The mantelpiece is decor. with richly gilded bronzes: a great shell with a monogram in the centre and at the corners two child tritons seated on rolls, each holding a volute which supports a five-branched candelabrum. These bronze ornaments and also those of the mirror frame were val. at 400 L. by the revolutionaries on 28 Prairial of an II (Arch. Nat., F^{17} 1189) and destroyed in an III. In ca. 1873, the chimney was rebuilt in marble and bronze★ after Mariette's engr., but was again removed and recently replaced by a simple modern marble chimneypiece.

Above the mirror, V. modelled a large plaster group★ which related the mirror to the vault; a woman symbolising Seafaring, a large Zephyr and a child Zephyr around the prow of a ship resting on the head of a Minerva. This motif, dismantled in 1858, was restored and put back into position by Bocquet in 1873. In the Invents.a.d. of Vassé and his wife, are listed the models for this motif in plaster and clay, also a model in plaster (or clay) of the chimneypiece (cf. p. 441). The fireback★ in the rear of the chimney, probably designed by V., has been rediscovered and put back into position, but the grille of the chimney has disapp. It was "enriched by two figures in bronze gilded in ormoulu, one repr. the Ocean and the other Thetys" (Piganiol, *ibid*).

3★. The wall on the side of the great entrance door. At the other end of the gallery. No design by Vassé has been found. This double door is decor. with trophies relating to the Hunt (a sketch★ in Stockholm, Nat. Mus., THC 5958 was elaborated in the office of De Cotte for one of the two wings) and with radiating rosettes. Its arched impost is decor. with two greyhounds on either side of a cartouche surmounted by a basket of flowers; above the upper part of the arch a cartouche containing the head of a stag surrounded by garlands on a background of mosaics. Above the arch, a plaster group repr. Diana and three companions relaxing after the Hunt; one of them is sounding a trumpet. This wall has been engr. by Mariette, *Arch.fr.*, pl. 446★.

The door★ was reconstituted by Quesnel in 1873. The plaster group★ was restored by Bocquet and put back into place.

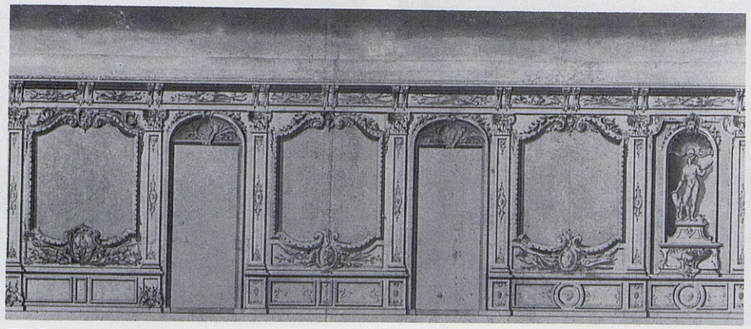
In V.'s Invent.a.d. (cf. p. 441–2) are listed a clay or plaster model for the overdoor, two bas-reliefs of Diana, two boars' heads, a stag's head, a roebuck's head moulded from nature and two children in cardboard, life-size (there were models for sculptures above the cornice in the corners of the vault) cf. *supra* 39[1].

4. The four niches.

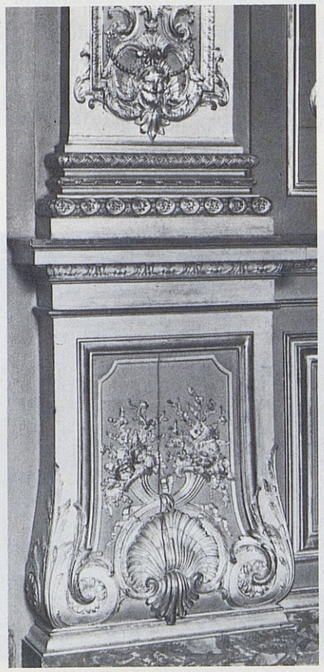
On either side of the chimney and the large door, hollowed out in the curve of the walls. They are surmounted on the chimney-side by plumed helmets and weapons; on the side of the door, by cornucopias filled with flowers; they rest on the culs-de-lampe decor. with a lion's snout; below each is a cartouche with a decor. symbolising a part of the world: Europe (a horse) and Asia (a dromedary) on the chimney-side; Africa★ (an elephant) and America★ (a crocodile) on the side of the door. In V.'s Invent.a.d. are listed the plaster models of these four cartouches (cf. p. 441, "The four Parts of the World modelled in plaster"). In the four niches Mariette shows four statues: at the chimney-side, on the left, a woman holding garlands, on the right, a huntress resting her hand on a bow; at the side of the door: on the left, a huntress with a dog and a bow, on the right a woman wearing a crown of foliage. The existence of these statues is confirmed by the Invent.a.d. of the Duchesse de Penthièvre of 1756 (Arch. Nat., 300 AP 1897, publ. in Ludmann & Pons, *loc.cit.*, p. 128): "Four stone figures repr. huntresses permanently fixed in the corners of the two ends of the Gallery". Then an invent. made during the Revolution (Arch. Seine, D^4U^1, carton 17) mentions: "four figures in plaster (sic) on foot". But these huntresses, without any thematic tie with the cartouches of the parts of the world, had probably been put into place only provisionally, because, in 1742, Piganiol wrote: "on either side of the chimney stands a statue partly gilded in ormoulu and partly painted the colour of smoke", repr. on the right "Europe, together with the attribs. which belong to her", on the left, "Asia, treated in the same spirit and the same taste" (the same remark appears in Hurtaut & Magny; Dezallier in 1778 and Thiéry in 1787 mention the statues, perhaps simply following Piganiol). We do not know when the huntresses disappeared. In 1869–71, the Banque de France, which then owned the Hôtel, ordered from the sculptor B.-J. Thomas, four statues in oak repr. the four parts of the world, which are still in position today.

5★. The long walls of the gallery.

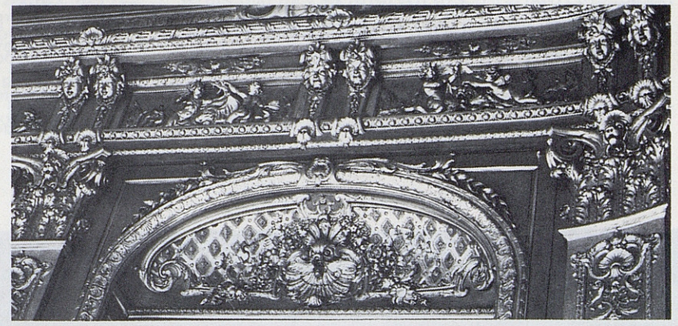
The wall on the courtyard side has five great arched windows faced by five arcades with mirrors; ten great panels with paintings are interspersed between these bays. A sketch★ by Vassé in Stockholm (Nat. Mus., THC 1295) shows a project for one half of the wall on the apartment side: Corinthian pilasters★ (in wood) swelling out at the base, richly ornamented with acanthus leaves, each with a wall-light in gilded bronze with five lamp-arms; they support the plaster entablature★. The metopes of the frieze are decor. with scenes of dogs fighting with dogs, birds and boars, alternating in pairs with children playing marine games; these scenes are separated by double consoles carrying masks of satyrs and of children in alternation. Each of the five arched overdoors and overwindows★ is enriched by a shell with flowers. The chantourné wooden frame of each painting forms volutes above the painting, joined by a medallion with a head in profile; below, they rest on a cartouche and very rich trophies; the ten wooden cartouches are decor. with bas-reliefs repr:

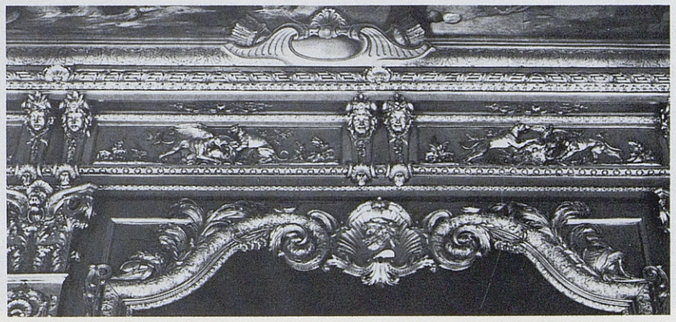


THC 1295 *39a 5*



39a[5]





39a[5]

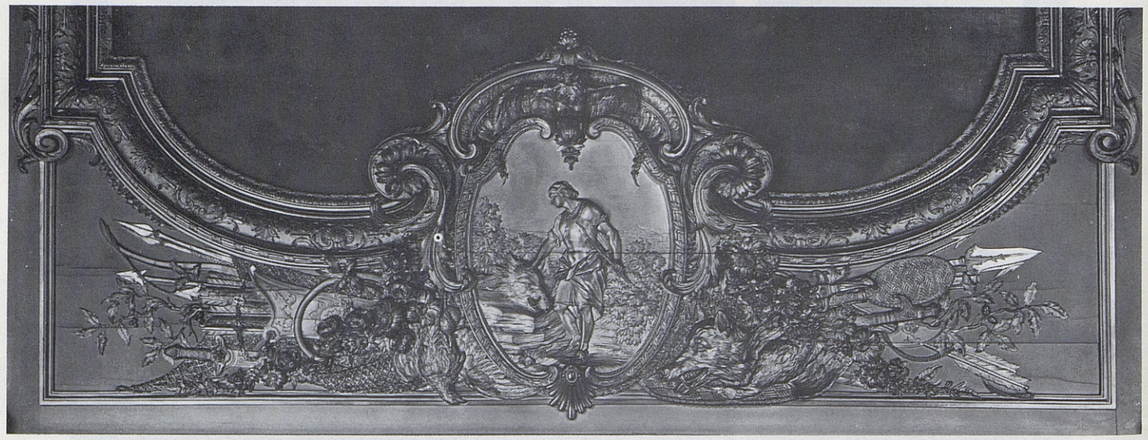


Apollo (Detail) *39a*[5]

Garden-side: Diana relaxing with her companions; Europa abducted by Jupiter; Cephalus killing Procris; Galathea on a seashell; Adonis reposing after the Hunt.

Apartment-side: Arion playing the lute, seated on the back of a dolphin★; Meleager offering Atalanta the boar's head of Erymanthus★; Amphitrite on the seashore★; Apollo killing the serpent Python★; Neptune in his marine chariot.

This decor. has suffered little. It was taken down in 1858, but put back into place in 1873.



Meleager *39a*[5]



Amphitrite *39a*[5]

b. *Work in the Salle des Rois*

Listed in the *Mercure, supra*.

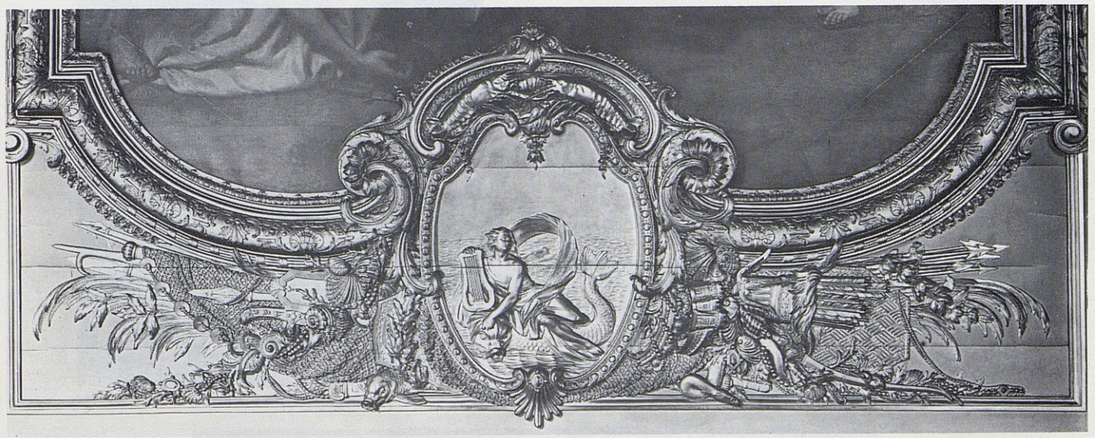
This room on the ground floor was decor., acc. to Piganiol, *Descr.*, 1765, III, p. 258, "with portraits of all the Kings of France, copied from medallions, statues and original portraits which could be found"; acc. to Brice, *Paris*, 1752, I, p. 443 "the fashions of the time and the changes which have come about in their use, have been followed, which makes them amusing and at the same time instructive". Acc. to Thiéry, *Guide*, 1787, p. 304, these portraits were "encadrés dans la boiserie". V. must have worked on these wooden frames. In 1722, this decor. was still only a project (Piganiol, *op.cit.*, 1722, II, p. 255). The room was destroyed in the 19th c.

c. *Work in the Salle des Amiraux(?)*

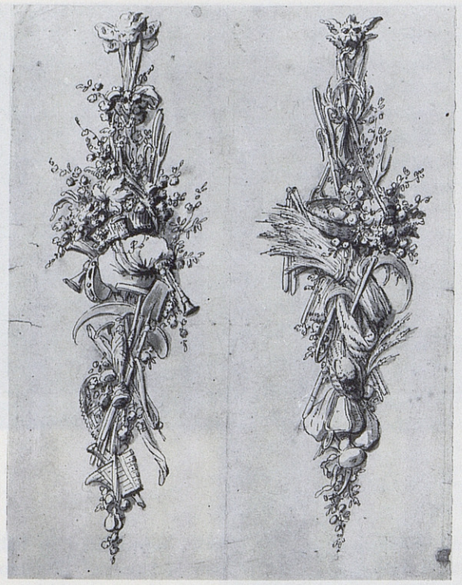
This room, next to the Salle des Rois, was in 1722 already decorated with 61 portraits of admirals and surintendants de la Navigation, reproduced in half-length and also "encadrés dans la boiserie" (Piganiol, 1722; Brice, 1752; Thiéry, 1787; cf. *supra*). Although V.'s name is not mentioned in these descriptions, his role as decorator appears very likely. The room was destroyed in the 19th c.

d. *Work on the great staircase* (?)

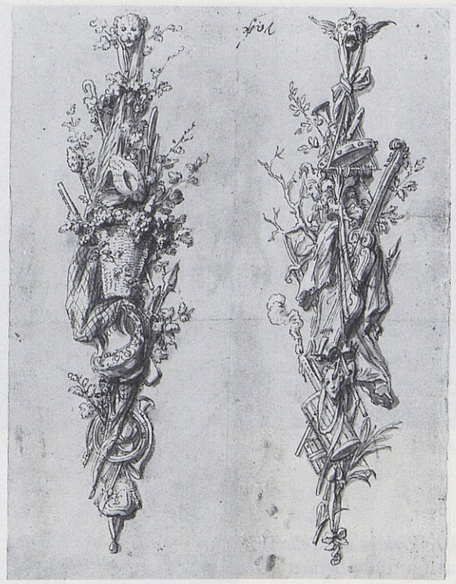
Vassé could have worked with Charpentier (no. 10★) on the decor. of the monumental staircase. In 1722, Piganiol attribs. to him the ornaments, but in 1742 he writes that they were carved by Charpentier, Monthéan and Offement. Brice and Thiéry attrib. them to Vassé and Charpentier; Dezallier to Charpentier and Monthéan. Certainly Charpentier must have played a leading part in this work. The staircase was destroyed in the 19th c.



Arion *39a*[5]



39e



39e

e. *Work in the great apartment on the first floor*
Dezallier (p. 170) attribs. the decor. to Vassé, so also does the *Mercure*. All the rooms (1st and 2nd antichambre, chambre de parade, grand cabinet, chambre and petit cabinet, grand cabinet) were luxuriously decor. and contained marble chimneypieces with bronze ornaments, all different. Nothing remains of this decoration.

Perhaps V. drew for this apartment the four trophies repr. the Seasons, the sketches* for which are at Stockholm (Nat. Mus. THC 5088–9), signed Wassée (sic).

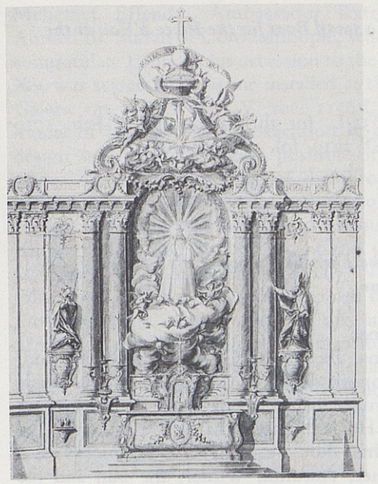
PARIS, BANQUE DE FRANCE

40
Work in the Lady Chapel, Notre-Dame, Paris

1718–19
R. De Cotte replaced the old rood-screen, presented by Anne of Austria, with a grille which closed the choir. Two altars, one to the Virgin and one to St. Denis, presented by the Cardinal de Noailles, stood there, addorsed, to right and left. V. was responsible for the sculpture in the Lady Chapel, but he may also have supplied the designs for the chapel of St.-Denis. V.'s first contract dd. 27 March 1718, amounting to 2000 L., had to be altered as demanded by the Cardinal de Noailles. These modifications are listed in the mémoires of additional work dd. 1719 and 27 Aug. 1722 (contract and mémoires in De Cotte's papers, Bibl. Nat. Est., Hd 135a, pièce 684; cf. P. Marcel, *op.cit.*, M 190, 193, p. 46–50). Several watercolour sketches* by Vassé in the Coll. De Cotte (Bibl. Nat. Est., Ha 18a, I, no. in red 677, 678) record these changes. Descr. in Montjoye, *Descr. hist. des curiosités de l'église de P.*, 1763, p. 61 and Piganiol, *Descr.*, 1765, I, p. 352–3.



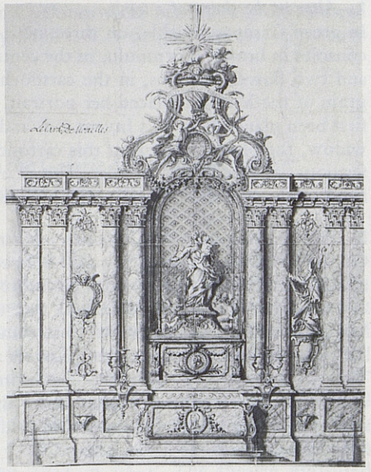
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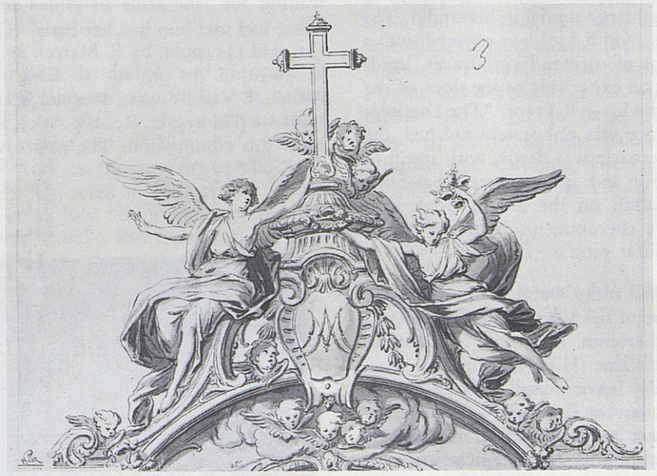
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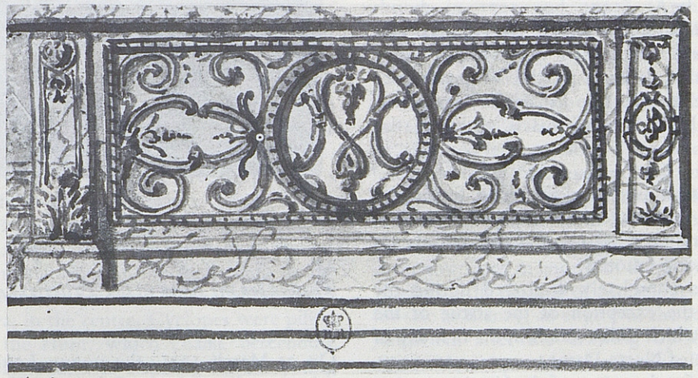


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40





Watercolour sketches from the Coll. De Cotte. 40

1. *Altar in the shape of a tomb*
In green Campan marble, on three steps. Decor. with consoles in bronze d'ormoulu, in the centre a cartouche and two flower-festoons; in the cartouche, the monogram of the Virgin replaced her portrait, which had at first been planned. In V.'s Invent.a.d. and in that of his widow, the plaster models of this cartouche and of the festoons are listed (val. 30 sols). The altar stood free in front of the stylobate, faced with coloured marble.

II. *Four columns and four Corinthian pilasters*
On the stylobate, grouped in pairs. Between the groups of columns, bronze wallbrackets with three arms served as candelabra. In the 1st contract, two statues of St. Marcellus and St. Genevieve were to stand on culs-de-lampe in the spaces between the pilasters and columns. They were replaced by two escutcheons in gilded wood with bas-reliefs repr. the Annunciation and the Visitation (val. 800 L.), and ornaments in gilded bronze of fleurons and fleurs-de-lis (val. 200 L.).

III. On the altar table stood *The Tabernacle*, "of a very rich design and very delicate execution" (Piganiol). V. did in situ several clay models, which were corrected by De Cotte, then the final large model in his studio. The body of the tabernacle (width 130) was covered with a bronze decor.: festoons of corn and vine-leaves, heads of seraphim, consoles on either side of the door of the Tabernacle, which had a bas-relief repr. "The Disciples at Emmaus", the cornice was elaborately finished; the upper part of the Tabernacle was decor. with acanthus leaves, heads of cherubim and, in the centre, a bas-relief repr. the Sacrificial Lamb on the Sealed Book in a radiant glory with five cherubim heads. In the Mém. the Tabernacle was val. at 5400 L.

IV. In the central arched niche, between the columns, stood the marble statue of the Virgin and Child★, on a pedestal decor. with cherubim. In 1720, V. had begun the first version of the statue (H:145); he made several models and a roughly hewn marble (listed in his Invent.a.d. cf. p. 441), but the Cardinal considered it as too small; V. had to exec. a larger one (H.182), (mém. of 27 Aug. 1722 amounting to 6650 L.). The statue is signed: Vassé 1722. The Virgin "holds in her arms the Saviour of the human race" (Piganiol), she "appears to listen to the prayers of the people" (Montjoye).

V. For the *entablature*, supported by the columns and pilasters, Vassé exec. *two groups of children* in lead, life-size, holding the emblems of the Virgin in cartouches and, on either side, two *festooned torchères*, also in lead (val. 1560 L.). None of this is visible in the drawings.

VI. A kind of *Baldachin* crowned the niche: formed by four oak consoles with angels holding palmbranches, lilies and crowns and carrying a vase decor. with heads of cherubim and floral festoons.

This chapel was completely destroyed during the Revolution, with the exception of the statue of the Virgin and Child, which today stands in the first bay of the north side-aisle of Notre-Dame.
Destroyed, except for the statue of the Virgin.

41
Decoration of a small Boat for the Pièce d'Eau at the Tuileries

1719
Payment of 634 L. for this work in Jan.-Feb. 1719 (Arch. Nat., O[1] 2219, fol. 95). Destroyed.

42
Six Lampbrackets for the Palace of the Elector of Cologne at Bonn

1720–21 Bronze
Joseph Clemens, Elector of Cologne, in a letter dd. 4 Jan. 1720, commissioned R. De Cotte to have made for him "six bronze lustres to put beside the mirrors" in his chamber. He laid down that these "lustres", or rather wall-lights, should each have two branches repr. Spring, Summer, Autumn, Winter, the Sun and the Moon. On 14 April 1721, the architect Hauberat, R. De Cotte's delegate in Bonn, wrote to De Cotte that he was waiting for "the arms of gilded bronze which Sieur Vassé had told him had left Paris" (Corresp., Bibl. Nat. Est., Hd 135, publ. by P. Marcel, *op. cit.*, p. 194 and by L. Réau, *L'Art fr. sur le Rhin*, 1922, p. 166–68). Although Vassé's name does not occur in the Etat de la Dépense (Hd 135, cf. Réau, p. 169), it seems that he had exec. this commission. The palace was demolished in the fire of 1770.



Detail *43*

43
Throne for the King in the Tuileries

1721 260×145
On 21 March 1721, the young Louis XV granted a solemn audience in the Galerie des Tuileries to Celeby-

Mehemet Effendy, Ambassador Extraordinary of Ahmed III, Sultan of Constantinople, who had come to congratulate Louis on his accession to the throne. Louis XV was seated on a throne installed at the back of the Galerie on a high dais. V. rec. 1150 L. for the wax model of this throne, its execution in oak and for a design indicating the exact position of the precious stones decorating the back of the throne. This was surmounted by two carved genies, one holding a crown, the other the sceptre, a cartouche with the King's cypher and the collars of the Orders of the St.-Esprit and St.-Michel (Arch. Nat., O[1] 2853, fol. 251–2). The sculptures were gilded by Perrot. The throne is descr. in the report of this audience in the *Mercure*, March 1721, p. 133–4. It is visible in an engr.★ in *L'Almanach pour l'année 1722* by Jollain (Bibl. Nat. Est., Qb I, coll. Hennin, no. 7886). The model of the throne is listed in V.'s Invent.a.d. (cf. p. 442). Destroyed.

44
Support for the King's Telescope

1721
V. rec. 1052 L. "for both the designs and models of a telescope-stand for the King and also for having carved it in oak". 360 L. were paid to the mathematician Lefèvre for pieces of copper and 190 L. to the locksmith Vedy for the metal work on this support (Arch. Nat., O[1] 2853, fol. 284 r[o]). The telescope was probably used by the young King on 24 July 1721 to observe, together with the astronomers Moraldi and Cassini, the eclipse of the sun from the roof of the gallery of the Tuileries Palace (*Mercure*, June-July 1721, 2nd part, p. 123). Probably destroyed.

45
Designs for the Firework Display on the Day of Saint Louis for the Convalescence of the King in Paris

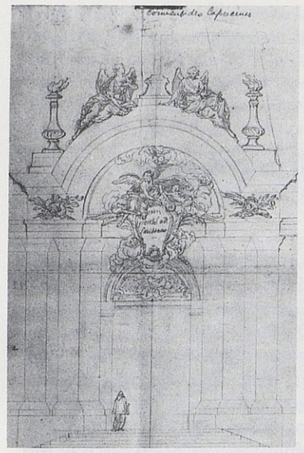
1721
On 25 Aug. 1721, these fireworks were let off in the gardens of the Tuileries in a magnificent spectacle, because the young King was recovering from a brief illness, which had caused grave concern. It was ordered by the Duc de Mortemart and conducted by Le Fèvre, Intendant des Menus Plaisirs. V. worked out the decor. and rec. 600 L. for his design which was executed and painted by Perrot under V.'s supervision, also for a smaller design which was to be engraved (Arch. Nat., O[1] 2853, fol. 262); the two designs are listed in V.'s Invent.a.d. The fireworks are descr. at length in the *Mercure*, Aug. 1721, p. 201–8; they were let off in the Palace of Vulcan: eight columns shaped like cannons supported the entablature and the pediment, decor. with a trophy, a Medusa-head and the seated figures of Mars and Minerva; in the centre, Cyclopes were piling up weapons for the Hunt, which Diana, descending from heaven on a cloud, was claiming for the young King from Vulcan; in the two wings, shaped like deep caverns, other Cyclopes were hammering on an anvil surrounded by flames. V.'s designs and the engr. have disapp.

46
Decoration in the Galerie des Tuileries, for the Performance of the Ballet 'Les Eléments'

1721
On 31 Dec. the ballet "Les Quatre Eléments" was performed for the first time, in a theatre built especially for this purpose in the Galerie des Tuileries. The music was by Delalande and Destouches, the text by Roy and the ballet by Balon. The young King appeared in the prologue and in the part of the Sun. From Sept.-Dec. 1721, V. supplied designs and models and supervised the decor. of this theatre; he rec. 5000 L. (Arch. Nat., O[1] 2853, fol. 65, 172). An exact descr. appeared in the *Mercure* of Jan. 1722, p. 93–4. The theatre measured 8×15m. At the entrance two caryatides supporting a cornice with an archivolt; on this were seated the genies of Poetry and Music, holding up the King's coat-of-arms and festoons; the proscenium was also richly decorated; its piers carried medallions repr. Aeschylus, Sophocles, Euripides, Aristophanes, Menander, Seneca, Plautus and Terence. For the wings, V. thought out a mobile decor. on 16 large leaves pivoting on 12 supports. Perrot did the painted decor. and Berain designed the costumes. The chariot of the Sun was pulled by cardboard horses made by Cayot. Destroyed.

47
Sculptures on the Portal of the Church of the Capucines, Paris

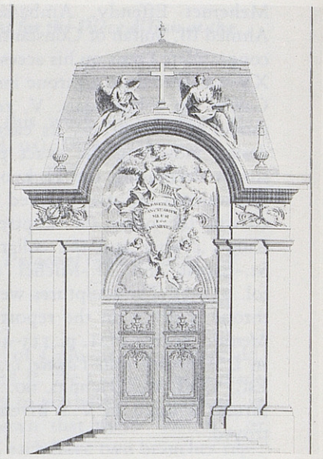
1721–22 Stone
In 1688–9, Van Clève (no. 15) had carved the first portal of the Church looking towards the Place Louis-Le-Grand. The bad condition of this portal brought about its almost complete demolition in 1720, followed by its reconstruction by the contractor Roguet. In 1721, V. received 3 L. and, on 20 Oct. 1723, 5970 L. for "the carved stone work he has done at the portal of the church in 1721 and 1722" (Arch. Nat., O[1] 2220, fol. 311–12). The design had very likely been supplied by S.-A. Slodtz (cf. Souchal, 'Le Portail de l'église des Capucines à Paris', *GBA*, 1969[1], p. 193–206). Listed in V.'s studio were "two plaster models of the Portal of the Capucines" val. together at 6 L., two other models of "the child Jesus on clouds", "a wax model of the child Jesus and heads of cherubim" (cf. Invent.a.d., p. 441–2). Several illustr. documents show this façade: a pencil drawing★ from the Coll. De Cotte (Bibl. Nat. Est., Va 236), which is a rough sketch, fairly close to the chosen version; an engr.★ of the elevation of the portal, "based on the designs of M. Selouesté (sic), architect", for sale at Blanzy; an engr.★ of the central cartouche by Jungwieth after the drawing by Cuvilliès (in *Livre d'études dessiné par Mm. de Cuvilliès Père et fils*). A large arch resting on Doric pilasters supported two great



Coll. De Cotte 47



Engr. by Jungweith 47



Engr. 47

seated angels (H: 390) adoring the Cross and two pots à feu (H: 278); the space between the arch of the portal and the large arch (10×756) was occupied by a large asymmetrical cartouche with the inscription: PAVETE AD SANCTUARIUM MEUM, EGO DOMINUS; it was surrounded by angels in clouds, a large angel and a child angel above, cherubim and the child Jesus underneath. On the entablature above the Doric columns were carved trophies (195×195) related to the Passion. The Portal was critically described in most of the old *Descriptions* of Paris, but the cartouche received praise. In 1754, it became necessary to restore the whole church and the portal; the sculptures were repaired by Louis-Claude Vassé for the sum of 1500 L. (Mémoire of L.-Cl. Vassé with an exact descr. of the sculptures, Arch. Nat., O^1 1576, no. 145). In 1806, the Church of the Capucines was demolished to make room for today's rue de la Paix. Destroyed.

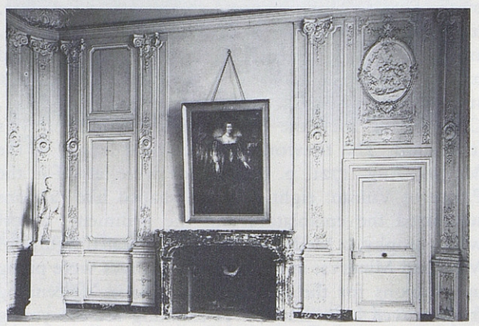
48
Decoration for the Apartments of the Duchesse d'Orléans, Versailles Palace

1723 Wood and plaster
Acc. to the *Mercure (op.cit.)*, V. decorated the apartments of S.A.R. la Duchesse d'Orléans at Versailles. cf. Pons, *op.cit.*, p. 411. The Duchesse was installed on the first floor of the Aile des Princes (or du Midi) and had her apartment completely redecorated. She transformed the old Cabinet into a Cabinet Octogone.

a. Wooden Panelling
These wooden panels were exec. after Vassé's designs. Mém. de la sculpture, Arch. Nat., O^1 1762^B. Ionic pilasters, with roses in the centre, rhythmically decorated the walls; above the doors, medallions repr. monkey musicians were exec. by Degoullons and his team. These wood carvings* were remounted in 1748 in the Great Chamber of the King in the Château at Chambord, which the Maréchal de Saxe was going to occupy.

b. *Cornices* Plaster
Vassé perhaps also did the designs for the cornices and began their execution, because in 1724 he rec. 1458 L.6s.8d. "the sum to which amounts the sculptural work in plaster which he has done in Versailles Palace during July 1723" (Arch. Nat., O^1 2223, fol. 38 r° and v°). It is also possible that the payment on acc. of 5000 L. for "sculptural work in marble, plaster, bronze and wood which he has done in the service of the King" (Arch. Nat., O^1 2224) concerns these apartments.

CHATEAU DE CHAMBORD (woodwork only, the cornices have been destroyed)



48a

49
Work in the Palace of the Tuileries

1723–25
a. Vassé rec. 1020 L. for sculptural work in plaster and wood, done on the portal and in the apartments (Arch. Nat., O^1 2223). Perhaps this is the same portal on which he had worked in 1715 (no. 35).
b. In 1726, he rec. 138 L.10s. for having, in 1725, "taken off, re-gilded and replaced in position the bronzes in the King's apartments" (Arch. Nat., O^1 2225, fol. 169 v°). Destroyed.

50
The Navy

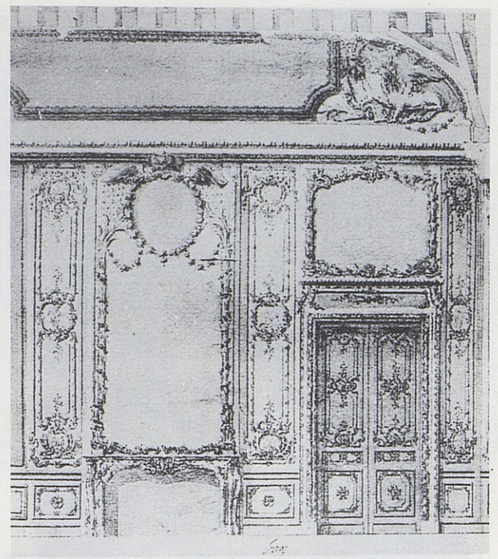
1723–36
a. *Model* Plaster
b. *Figure (or Group?)* Marble
On 20 May 1723, V. submitted to the Académie a small model, which was agréé; the Acad. asked him to exec. it in marble; in March 1728 he submitted the plaster model and was granted an additional year for the exec. in marble; the Acad. asked J.-B. Lemoyne II to exec. a Neptune group as a pendant. V. had nearly finished the marble at the time of his death; listed in his Invent.a.d. are the plaster model, val. 24 L., and the nearly finished marble, val. 150 L. (cf. Invent.a.d., p. 441). The marble was also listed in 1740, in the Invent.a.d. of his widow, val. at 100 L. It is not known what has become of it.

51
Designs for the Frigate 'le Tigre'

1724
The frigate was constructed in Toulon. V. designed the sculptural ornaments from May–Aug. 1724 (Arch. Nat., Fonds de la Marine, B^2 272, p. 173, 209, 227, 242, 256, 304, 311, 345, 358). The sculptural work was val. at 1350 L.; the frigate was launched in Oct. 1724. V.'s designs are lost.

52
Designs for the Vessel 'Le Saint Esprit'

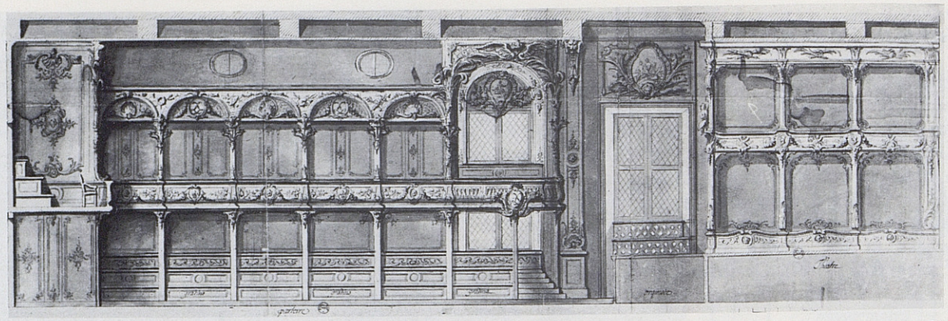
1724
Vessel of 74 cannons, constructed in Toulon; V. supplied the designs for the sculptural decor. at the end of 1724 (Arch. Nat., Fonds de la Marine, B^2 272, p. 301; cf. V. Brun, 'Notice sur la sc. navale et chronologie des maîtres sculpteurs du port de Toulon', *Bull. Soc. des sc., arts et belles-lettres du Var*, 1860–1, p. 100). The very rich sculptural decoration on this vessel was val. at 5000 L. Vassé's designs are lost.



53

53
Overmantel for a Chimneypiece in the Queen's Chamber, Versailles Palace

1725 Wood
Payment 980 L. to Vassé "for sculptural work in wood which he has done for the chimneypiece of the Queen's Chamber" (Arch. Nat., O^1 2225, fol. 35 v°). The marblework was done in the same year by N. Monthéan, N. Berja and Ch. Rousseau. The renovation of the chamber of Queen Marie Leczinska was exec. after R. De Cotte's designs under the supervision of A.-J. Gabriel. A wash drawing* shows a project for the elevation of the chimney-wall in the Queen's Chamber (formerly in Arch. Nat., O^1 1773, disapp., repr. in E. de Fels, *A.J. Gabriel, Ier Architecte du Roi*, 1924 and in the Catal. of the Exhibition: *Les Gabriel,* Paris, 1983, colour plate II). The chimneypiece and its overmantel are descr. by Bruzen de la Martinière, *Grand Dict. Géogr.*, 1768, VI, p. 118. The upper part of the overmantel had a garland shaped as a medallion surmounted by a winged royal crown and surrounded by a lozenged tracery; it rested on two lateral uprights in the shape of palm-trees entwined with festoons of flowers. It seems likely that this overmantel was the prototype for the woodwork which was exec. in the same room, in 1730–35, by Degoullons, Legoupil and Verberckt (cf. Pons, *op.cit.*, I, p. 258; III, p. 605). The marble chimneypiece was dismantled by order of Queen Marie-Antoinette and replaced by another. The present overmantel is a reproduction exec. in 1940. Destroyed.



54

54
Work at the Salle de Comédie, Château de Fontainebleau

1725–26 Wood, bronze, cardboard, stone and plaster Payment 8089 L. in several instalms. between 26 Jan. 1725–12 Aug. 1726 (Arch. Nat., O^1 2225). The Salle de Comédie at Fontainebleau occupied the position of the former "Salle de la Belle Cheminée". Louis XV had this chimney dismantled and, under the direction of R. De Cotte, had a proper theatre built, with a stage, loges and balconies. V.'s work was the decoration of these balconies and loges, cf. A. Marie, 'La Salle du théâtre du Château de Fontainebleau', *Revue d'Hist. du Théâtre*, 1951, III, p. 241–3; Y. Bottineau, *L'Art d'A.-J. Gabriel à Fontainebleau*, 1962, p. 25. The stage was decor. after models by S.-A. Slodtz (cf. F. Souchal, *Les Slodtz*, 1967, p. 607–09). Two drawings* in the Coll. Destailleurs (Bibl. Nat. Est., Ve 26, p. 43) show what this room looked like in 1725: on the ground floor were two rows of seats surmounted by loges; the balcony on the first floor, supported by small columns, was divided by three great loges, one at the back, two facing each other at the ends. Each of these great loges was framed by two palm-trees, their tops joined to form an arcade surmounted by a royal crown with wings. The projection of the balcony with the loges was decor. by a cartouche with the King's cypher framed by cornucopias. Each of the columns on the ground floor carried a lion's snout, those on the balcony a wall-light with several branches. The tympanum of the arcades on the balcony was decor. with a shell surrounded by cornucopias alternating with the King's cypher in a garland; the spandrels were ornamented with trophies. Part of this decor. was painted in trompe-l'oeil by Claude III Audran. The bay separating the audience from the stage was surmounted by a great cartouche with a mythological subject framed by palms and musical instruments. In 1754 J.-A. Gabriel added a second tier of loges above the first one, which lead to a transformation of the decor. of the three large loges; he tried to harmonise the new parts with R. De Cotte's decor. In 1856, the room was devastated by a fire and destroyed.

One of these loges is preserved in the Musée des Arts Décoratifs in Paris, but it is not known whether it belonged to Vassé's decor. of 1725, or that of 1754.

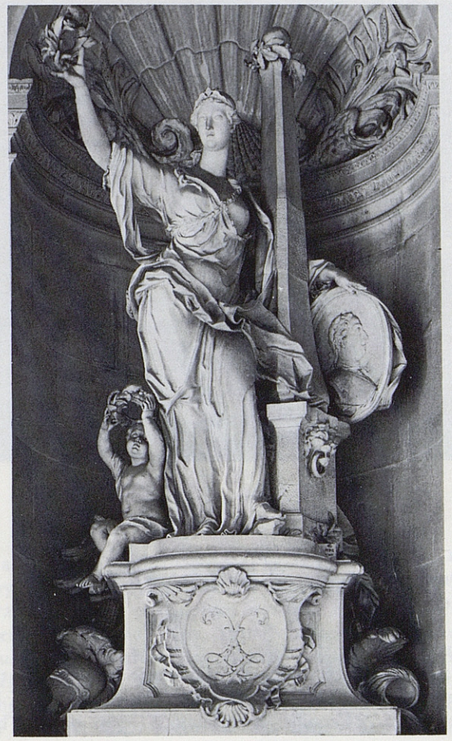
55*
Glory

1726–30 Group Marble H: ca. 270, pedestal H: 90 Group in the niche in the North wall of the Salon Haut of the Chapel, facing Bousseau's 'Magnanimity'. On 28 May 1726, V. and Bousseau rec. a first payment on acc. of 1000 L. For Bousseau's group, 11,900 L. were paid in several instalms. in 1726, 1729, 1730, 1737; we do not know exactly how much was paid for V.'s group; in 1726 he rec. payments on acc. of 4500 L., in 1729 of 6000 L. for undefined work and the balance probably on 15 Oct. 1730, incl. in the payment of 9000 L. for this group and other work (Arch. Nat., O^1 2226, fol. 199; O^1 2229, fol. 22; O^1 2230, fol. 203). Piganiol (*Vers.-Marly*, 1730, I, p. 35) writes that, in 1730, the two statues, V.'s Glory and Bousseau's Magnanimity had just been put into position; he describes Glory, who "is about to crown the King, whose portrait she is holding and to immortalise his achievements by a pyramid which stands beside her; at her feet a child lifting up a crown with both hands. The pedestal is decor. in front by a festooned cartouche with two shells and the King's cypher; on either side a plumed helmet, a lictor's fasces and a plumed turban. An illustr. mss. page dating from ca. 1730 (Bibl. Nat. Est., Va 78e, VII) carries the following inscription: "white marble statues placed in 1730 in the Salon de la Chapelle at Versailles. A statue repr. Force (sic) holding the King's medallion. It was carved by le sieur Vassée provensal (sic). The figure is too light and her neck too long. A statue repr. Magnanimity. It was made by Boursault (sic). The figure is too heavy". V.'s statue was judged not to be very successful and in 1731 another one, repr. Religion, was comm. from Bousseau as a replacement (Arch. Nat., O^1 1921^B); but 'Religion' remained in the Magasin des Antiques until 1796, was then sent to the Mus. des Mon.fr. and from there to the Dôme des Invalides. V.'s Glory remained in position.

VERSAILLES PALACE, SALON HAUT OF THE CHAPEL

56
Model of a High Altar for the Church of St.-Leu, Paris

ca. 1727? Wood and wax
In V.'s Invent.a.d. (cf. p. 442) is listed the "model in wood and wax for the High Altar of St.-Leu". In 1727, the interior of this Church was changed and embellished (Piganiol, *Descr.*, 1765, II, p. 127). V. probably did the model at this time. A. Meissonnier also submitted two projects for a new High Altar, which were engr. by Hérisset. It is not known whether one of these models was accepted. Not ident. or disapp.



55

57
Design for the Place Royale, Bordeaux

ca. 1728–30
In V.'s Invent.a.d. is mentioned "a design for a seaport with several vessels carrying out various manoeuvres and a pedestal in front of it, repr. a model made for the square at Bordeaux by the late Vassé", val. 300 L.; then "a great design for a seaport with several vessels and a pedestal by the said late Vassé", val. 50 L. The first studies for this square, going back to July 1728, were done under the direction of the architect Héricet in R. De Cotte's office; the project showed an oval Place with an equestrian statue of the King in the centre (Bibl. Nat. Est., Va 61, no. 1317–8). In 1729, Jacques V Gabriel proposed another project for the square and the statue; in Feb. 1730, he submitted the names of four sculptors capable of doing the statue: Vassé, J. Bousseau, Nicolas and Guillaume Coustou. It is not known whether V. worked on R. De Cotte's project or on Gabriel's. cf. P. Courteault, *La Place Royale de Bordeaux*, 1923, p. 113–22. The contract for the statue was signed with J.-L. and J.-B.II Lemoyne (cf. J.-L. Lemoyne, no. 43). It is not known what has become of Vassé's designs for this square.

58
Design for the 'Flûte' "La Somme"

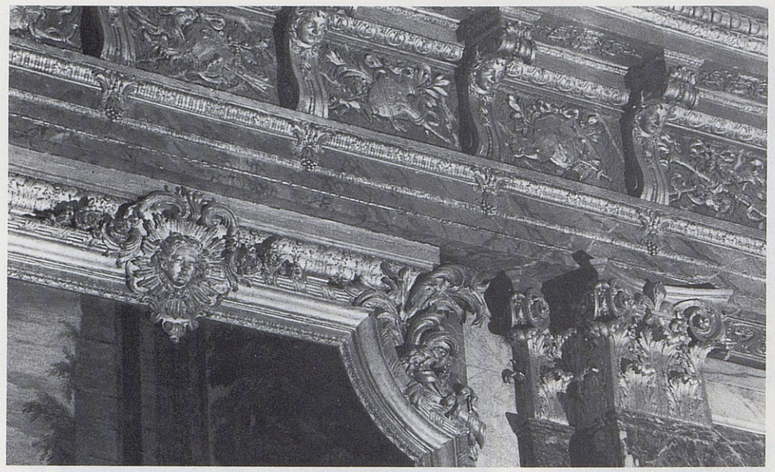
1729
The 'flûte' "La Somme", a warship intended for the transport of material, was a vessel of 450 tons, constructed at Le Havre. In May 1729, V. was asked to submit designs for the carved decor. of poop and prow (Arch. Nat., Fonds de la Marine, B^2 281, p. 776). V.'s designs are not known.

59
Designs for the Vessel 'Le Fleuron'

1729
A vessel of 60 cannons constructed in Brest. In Sept. 1729 V. was asked to submit designs for the carved decor. of the prow and the side of the poop (Arch Nat., Fonds de la Marine, B^2 281, p. 777). V.'s designs are not known.

60
High Altar in the Cathedral of Ste.-Croix d'Orléans (Loiret)

1729
cf. *Mercure, op.cit.*; Abbé G. Chenesseau, *Ste.-Croix d'Orléans, I, l'oeuvre artistique*, 1921, p. 217–9. In 1689, J.-B. Tuby had worked on the rood-screen (no. 72). The High Altar was presented by the Duc d'Antin, Governor of the province of Orléans, as a replacement for the old Altar from the 16th c. In 1720, a plaster model after R. De Cotte's designs had been put in position; it is not known whether it was exec. by Vassé. The new altar was done only in 1729. The altar, "in Roman style" (500×150) and in Campan marble, stood on a marble platform with ten steps; on the higher and wider rear part in red porphyry stood candlesticks and the tabernacle in the shape of a globe. Covered by stars in clouds, the tabernacle carried a silver cross surmounted by a palm-tree in gilded bronze. Chased ornaments in gilded bronze decor. the corners of the altar, the mouldings and the central medallion (cf. *NAAF*, 1894, p. 356–7). In 1793, the bronzes were torn off and melted down. In 1904, the vault of the sanctuary fell on to the High Altar and crushed it. It has never been repaired. In V.'s Invent.a.d. is mentioned "a model of the altar in Ste.-Croix d'Orléans" (cf. p. 442). Destroyed, except for the marble part of the altar which stands at the entrance to the Cathedral.



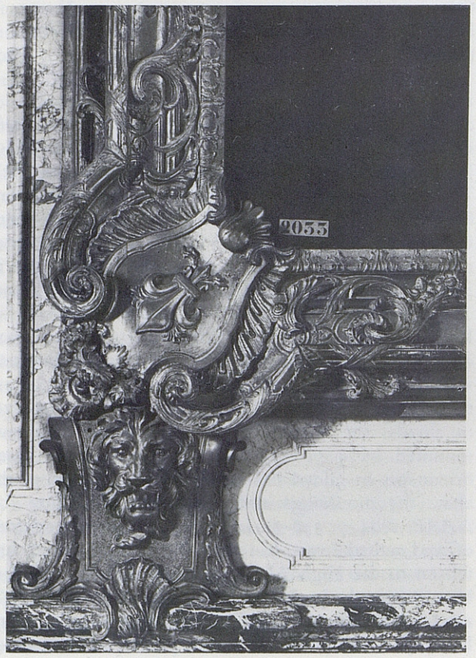


61a, b, c

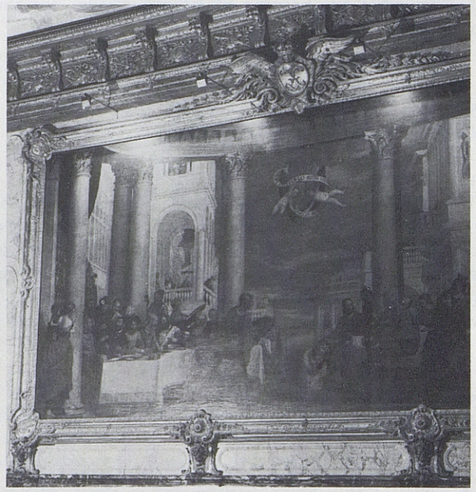
61c

61
Decorative Sculpture in the Salon d'Hercule, Versailles

1729–35
Vassé's obituary attribs. to him all the sculptures in the Grand Salon, or Salon d'Hercule (*Mercure, op.cit.*). cf. P. de Nolhac, *Versailles sous Louis XIV*, p. 9–13. This Salon, which occupied the space of the Tribune in the fourth chapel of the Palace, had been created in 1710 at the request of the King in order to show to advantage the great Veronese canvas, presented to Louis XIV in 1665: 'Le Repas chez Simon'. R. De Cotte made designs for the decor. from 1712 onwards (Arch. Nat., O^{1} 1795, in Guiffrey, *NAAF*, 1879, p. 148–54; adjudication 14 Nov. 1712, Min. Centr. Arch. Nat., Et. XXVI,



61c



61a, c

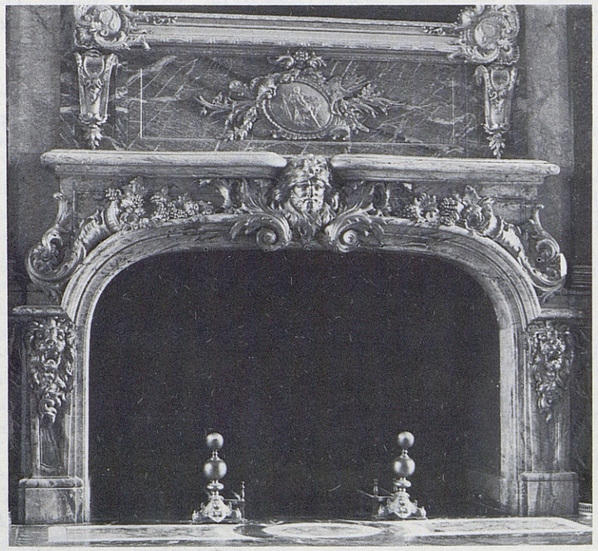


Detail

61d

320). But on the King's death in 1715, work was interrupted and did not start again until 1729, still under the direction of R. De Cotte, assisted by A.-J. Gabriel. V.'s mémoires and accounts appeared together in Arch. Nat., O^{1} 1922^{B},2 (Documents partly publ. by J. Guiffrey, 'Les Sculpteurs A. Vassé et L.-C. Vassé', *NAAF*, 1879, p. 148–54; V.'s heirs had to produce these documents to prove what was still owing to the sculptor). These documents confirm that V. was responsible for the whole of the carved decor. in the Salon:

a.★ Entablature 1729–30 Plaster & Wood
Payment 5000 L. in 3 instalms. in July, Aug. and Dec. 1729 "for works of sculpture in marble and in plaster", then 9000 L. on 18 Nov. 1730 "on acc. for works of sculpture in marble, plaster, bronze and wood" (this incl. the frames, *infra*), Arch. Nat., O^{1} 2230, fol. 203. The entablature consists of a heavy cornice supported by consoles, each decor. with a female head; in the metopes in alternation, four different types of ornaments, their motifs connected with Peace and War: arms, vases, foliage.



61d

b.★ Twenty-two capitals and bases 1729–34 Bronze, gilded and fired.
In 1731–32, V. rec. payment for 11 pilaster capitals for the East half of the Salon, similar to 11 capitals which he had already done in 1729 (probably models). Payment 3740 L. These capitals (73×57), in composite order, are descr. in the Mémoires: volutes, flowers on the abacus, fleurs-de-lis and acanthus leaves. The 11 similar capitals in the West half of the Salon were exec. in 1733; payment also 3740 L. In 1732, V. exec. the 11 bases for the East side and in 1734, those for the West side (32.5×75.6). Two payments of 4180 L. He personally supervised the casting, gilding and firing. Payment in Arch. Nat., O^1 2230, fol. 203; O^1 2231, fol. 24; O^1 2232, fol. 25; O^1 2233, fol. 24; O^1 2234, fol. 30. The marblework of the pilasters and the pedestals was by Tarlé.

c.★ Frames for the Veronese paintings 1730–34 Bronze, gilded and fired.
Incl. in the payment of 9000 L. in Nov. 1730 (cf. *supra*) and that of 4000 L. paid in March 1734 for "works of sculpture in bronze which he has done for the Salon". The great painting by Veronese "Le repas chez Simon" was placed on the South wall. V. made for it a superb bronze frame, gilded by Desauziers (457×985), inlaid in the marble. This frame is surmounted by a winged cartouche with the King's cypher and supported by four consoles decor. with lion-heads.

Opposite, above the chimney, was another canvas by Veronese: "Eliézer and Rebecca", for which V. made a frame (354×260); the upper part was decor. with a radiant sun and palms in the corners, the lower part with two cartouches and the King's cypher resting on two consoles. Descr. in Piganiol (*Vers.-Marly*, 1730, p. 289–91). In the 19th c. the pictures were sent to the Louvre and replaced by two canvases of the same dimensions, "The Crossing of the Rhine" and a "Portrait of Louis XIV" by Mignard. But recently the Veronese paintings have been returned to their original positions.

d.★ The chimneypiece. Ornaments in gilded bronze 1735
On the North wall, below the picture of "Eliézer and Rebecca", a monumental chimneypiece in Antin marble. Payment for the bronze ornaments 9230 L. from 2 April 1735–18 July 1736, of which 4000 L. were still due when the sculptor died in 1736 (Arch. Nat., O^1 2234, fol. 30 v°; O^1 2236, fol. 34 r° and v^o). They were chased by Leblanc and gilded by Héron. The top of the flat arch is decor. with a head of Hercules★ between volutes of acanthus; on either side, cornucopias are spilling out fruit and flowers; on the jamb-posts, V. placed two lion-heads with interlaced paws; above the chimneypiece a trophy formed from a quiver, palms and oak-branches, and a round shield with a bas-relief: Hercules seated, at rest. This chimneypiece is descr. by Bruzen de la Martinière, *Grand Dict. géographique*, 1768, VI, p. 115.

VERSAILLES, PALACE

62
Designs for the Vessel "L'Heureux"

1731
The vessel was acquired by the King from a private owner in Toulon in Jan. 1731. V. was comm. to supply designs for the sculptures on the poop and the prow and was asked not to increase the weight of the vessel (Arch. Nat., Fonds de la Marine, B^2 288, p. 13, 127, 149). Vassé's designs are not known.

63
Designs for the Frigate "Le Diamant"

1731
Frigate of 50 cannons constructed in Toulon in 1731. V. was comm. in July 1731 to supply designs for the sculptures on the poop and the prow (Arch. Nat., Fonds de la Marine, B^2 288, p. 340, 517). Vassé's designs are not known.

64
Designs for the Frigate "La Gazelle"

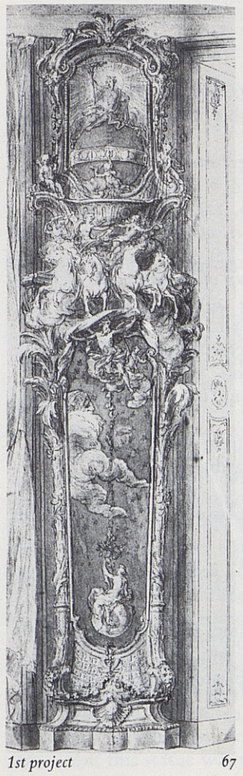
1732
The frigate was constructed in Le Havre in 1732. On 26 Oct. 1732, V. was comm. to submit designs for the sculptural work on the prow and the poop (Arch. Nat., Fonds de la Marine, B^2 290, fol. 951). V.'s design is not known.

65
Venus and Cupid

ca. 1732? Group Marble H: 65
In the Louis-Claude Vassé Sale, Paris, 20 Jan. 1773, appeared as no. 13: "a group in white marble, the composition well preserved, rough-hewn by Ant. Vassé, father, and completed by his son, repr. Venus and Cupid, seated, 2 pi de proportion". This must be one of the last works by V., but we do not know to which group it refers. L.-Cl. Vassé later exec. for the King (who gave it to Mme. du Barry) the group of "Venus qui dirige les traits de l'Amour", which was perhaps inspired by this composition. Not ident. or disapp.

66
Models of a Tabernacle for Saint-Germain-l'Auxerrois, Paris

Undated
a. Clay
b. Plaster
Listed in V.'s Invent.a.d., cf. p. 442. The former tabernacle had been carved by Michel Bourdin in the 16th c.; V.'s project never came to anything. In 1728, Van Clève (no. 67) had presented an altar-table and some bronze sculptures, but no tabernacle. After 1745, Van Clève's High Altar and Bourdin's Tabernacle were replaced by others made by Louis-Claude Vassé, which in turn were destroyed during the Revolution. Destroyed.

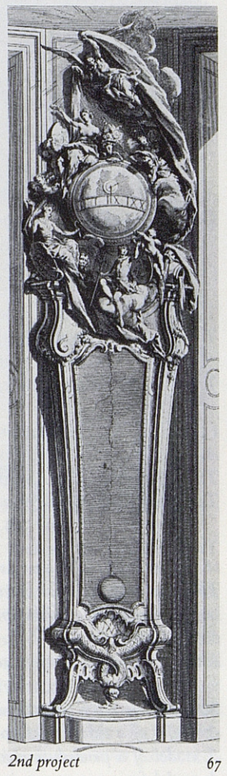

1st project 67

67
Projects for Regulator Clocks

Undated
Known through two engrs.★ by Ch.-N. Cochin after Vassé (Bibl. Nat. Est., Ee 15 rés., 10, 12).

1st project: V.'s original sketch★ for the engr. is in the Musée des Arts Décoratifs, Paris (publ. by F. Kimball, *op.cit.*, p. 85, fig. 177). At the top in a cartouche, seated on a globe, Apollo with his lyre; below, his chariot drawn by four galloping horses; the case, framed by 2 palm-trees, stands on 2 lion-heads; it shows a star-sprinkled sky with the figures of Saturn and the Earth, seated on the terrestrial globe.

2nd project: seated around a sphere are Flora with a billy-goat, Ceres with a lion, a hunter and, above, Saturn spreading a veil; these four figures personify March and Spring, July and Summer, the Hunt and Autumn, and Winter: the case rests on crossed cornucopias. It is not known whether these projects had a definite purpose, nor whether they were ever executed. In Vassé's Invent.a.d. (p. 442) are listed the two engrs. of regulator clocks and the wax model of a regulator clock.


2nd project 67

SCULPTURE FOUND IN VASSE'S STUDIO AFTER HIS DEATH

cf. Biography p. 404

Works probably by Vassé:

16 Academy-figures (studies from the nude) modelled by Vassé. Val. 8 L.
21 parts moulded from life. Val. 6 L.
A plaster model on its foot (for which V. was agréé at the Academy). Val. 24 L.
The same in marble, almost finished. Val. 124 L. (cf. no. 50).
A Virgin, rough-hewn, in marble with the model. Val. 1500 L. (cf. no. 40).
The wooden model of the pulpit in the Invalides. Val. 25 L. (cf. no. 34).
Two plaster models of the portal at the Capucines. Val. 6 L. (cf. no. 47).
The model of the sopraportes and the chimneypiece in the gallery of the Hôtel de Toulouse, one in plaster, the other in clay. Val. 12 L. (cf. no. 39).
A plaster cartouche for the front of the altar in the chapel of the Virgin at Notre-Dame and 2 festoons of flowers. Val. 30 sols (cf. no. 40).
The 4 parts of the World modelled in plaster (cf. no. 39).
Six medallions with heads.
The portrait of the King. Val. 3 L.
A cartouche for a fountain.
Two bas-reliefs of Diana (cf. no. 39).
Eight metopes.
A bas-relief of St. Helen. Val. 6 L.
Two culs-de-lampe, marble, for credence-tables. Val. 30 L.
A bas-relief, plaster, for the front of the altar of Notre-Dame. Val. 15 L. (cf. no. 17).
The wax model, finished. Val. 300 L. (cf. no. 17).
Two angels in gilded cardboard for the choir of Notre-Dame. Val. 10 L. (cf. no. 17).

A child Jesus with cherubim and another child Jesus with angels, models for the door of the Capucines. (cf. no. 47).
Four terms for chimneypieces. Plaster.
A model for the altar of Ste.-Croix d'Orléans. (cf. no. 60).
The crowning of a frame, clay, model; a corner of the same frame and of the King of Sweden (sic). Val. 15 L.
A clay model of the child Jesus in clouds. (cf. no. 47).
One bas-relief of St. Philip by Vassé and a St. Anthony for the chapel at Versailles. (cf. no. 6).
Another small one of three figures.
A clay model of a monkey.
Three falls of flowers.
Two chimney consoles. Val. 20 L.
A model of a plaster capital 20 pouces high.
Three models of candlesticks for the chapel at Versailles. (cf. no. 9).
13 small models for a tabernacle. (cf. no. 11).
A female back, moulded from life.
Two small lion snouts. Val. 4 L.
Two boar's heads, one of a stag, one of a roe-buck, moulded from life. (cf. no. 39).
Two children, cardboard, life size. Val. 6 L.
18 plaster heads, ancient and modern. Val. 9 L.
The clay model of the tabernacle for the parish St.-Germain, the model in moulded plaster and wax. Val. 300 L. (cf. no. 66).
Altar-steps, candelabrum with branches, block of lime-wood. Val. 2 L.
Four models for a fountain and sideboard.
A model of a throne. (cf. no. 43).
A model of a pendulum clock in wax. (cf. no. 67).
A model for a sopraporte in the Tuileries. (cf. no. 35a).
A model of a grille in wax.
A small model of a Centaur.
Seven small models of people in wax. Val. 60 L.
Three lion snouts; two consoles; one large woman's head in a cartouche and several other plasters of metopes, ornaments and a wax model of the King. Val. 2 L.
Two stag's antlers. Val. 2 L.
38 figures of men, women and children. Val. 38 L.
56 heads of men and women, ancient and modern. Val. 17 L.
66 hands, arms and legs, also heads of animals. Val. 17 L.
Two groups of animals, lion and panther. Val. 3 L.
Four bas-reliefs. Val. 10 L.
12 medals of princes. Val. 8 L.
A model in wood and wax of the High Altar at St.-Leu. Val. 5 L. (cf. no. 56).
The portrait of M. Marcou.
A wax of the child Jesus and head of Cherubim, Val. 24 L. (cf. no. 47).
A wax and a female body, sheathed. Val. 30 sols.
Four agraffes in lead, finished, each two feet long, with bronzed festoons of flowers. Val. 20 L.
Six moulds of friezes and cornices. Val. 6 L.
A small model of a fountain, in iron. Val. 3 L.
The mould for the figure of the Academy, that of the child Jesus and the feet of Milo. Val. 36 L.
A mould for a ceiling rose with the corner of a cornice and two large masks on shields. Val. 10 L.

Works not by Vassé:

A group in plaster of Perseus and Andromeda. Val. 50 L. (cf. Puget no. 24).
The torso of Milo with two legs, one arm and a lion's thigh, moulded after the marble. Val. 25 L. (cf. Puget no. 20).
Milo's head, bronze. (cf. Puget no. 20).
A large bas-relief in plaster of Diogenes by Puget. Val. 60 L. (cf. Puget no. 22).
Three pieces of the bas-relief of Diogenes by Puget. Val. 6 L. (cf. Puget no. 22).
Two plaster pieces from a group of the abduction of Helen. Val. 36 L. (cf. Puget no. 26).
A Christ by Girardon. Val. 3 L.
Two models of fountains in terracotta by M. Girardon. Val. 6 L. (cf. Girardon no. 114).
Two lion heads by M. Dumont, over life size. Val. 6 L. (cf. Dumont no. 28).
36 children by François (Duquesnoy). Val. 3 L.
A Virgin by Lallegarde (Algardi).
A figure by M. Chabry.
A group of the three Graces, plaster, by Germain Pilon, life-size. Val. 30 L.
Three busts by Germain Pilon.
A Virgin by M. Coustou. (cf. N. Coustou no. 61). Val. 10 L.
The figure of a Gladiator, plaster, antique. Val. 20 L.
The torso of Hercules, plaster, antique. Val. 5 L.
A horse, anatomical model, plaster, antique. Val. 2 L.
The antique Venus de Medici. Val. 24 L.

VIGIER, Philibert (1636–1719)

Born at Moulins (Allier), as was Th. Regnaudin, and baptised on 21 Jan. 1636. Son of Etienne Vigier, joiner and sculptor at Moulins, and Marie Vennat. Two of his five siblings, Etienne and Gilbert, were sculptors and joiners. Like his father, he seems at first to have carved in wood at Moulins (no. 2). We do not know when he arrived in Paris, where, on 29 Oct. 1682, he presented himself to the Académie and was received as Academician in 1683 (no. 3). In 1686–87, he worked in the studio of J.-B. Tuby at the Gobelins for the Bâtiments du Roi (nos. 4, 5). His brother Gilbert, "sculpteur de l'Académie Royale", also lived at the Gobelins (Arch. Nat., Y 244, fol. 353 v°). Philibert seemed to show promise of a good career with important commissions such as a Vase and a Statue for the Allée Royale at Versailles (nos. 6, 7). But afterwards he only produced somewhat second-rate works. A drawing in the Coll. De Cotte (Bibl. Nat. Est., Fb 26, 44), repr. Andromeda chained to a rock, bears the mss. note: "figure qua le S. Vigier a paris"; that this statue was found in Vigier's studio does not necessarily prove that he was the artist; in about 1655, M. Anguier had carved an Andromeda, listed by Guillet de St.-Georges (*Mém. inéd.*, I, p. 441), which has disappeared.

We do not know whether V. was married. He died on 5 Jan. 1719 at Moulins (*P-V*, IV, 279). His name has often been spelt Vizier.

Bibliogr:
Bellier de la Chavignerie, II, p. 678; E. Bouchard, 'Philibert Vigier, 1636–1719', *RSBAD*, 1888, p. 590–600; T.-B., 1940, XXXIV, p. 349.

1
Project for the Tomb of a Painter

1675
Known through a signed and dated Italian chalk drawing on laid paper, squared, 34 × 41, listed by E. Bouchard, p. 592–3; In the centre was the monument on its stand whereon one could read: "He is dead"; it showed a cartouche and two wall-lights in the shape of cornucopias; on the left, a standing woman symbolising Painting, a brush in her hand, wipes away her tears, at her feet a palette; she is accompanied by a child, above her stands an urn. On the right, a woman holding laurels leans on the monument; above her is a Victory



3

with a trumpet and a crown; below, a seated woman, her hands joined, symbolising Grief; she is accompanied by a child holding a pair of dividers. This sketch belonged to the wife of General Hoche, who presented it to a descendant of Vigier, living in Allier; in 1888, it belonged to Mr. Belin-Dolet in Paris. We do not know for whose tomb this sketch (today whereabouts unknown) was intended or whether it was ever executed.

2
Pulpit at the Convent of the Minimes at Moulins (Allier)

Before 1682 Wood
cf. F. du Buysson, 'Fondations de Couvents dans Moulins', *Annales bourbonnaises*, V, 1891, p. 168. The chapel of the convent had been founded and decorated at their own expense by the du Buysson family (these were the same Buyssons who had founded the convent of the Carmelites in Moulins, cf. Regnaudin no. 1). The consecration took place in 1648. The pulpit, exec. by V., was decor., acc. to F. du Buysson, with statues of the four Evangelists, with a Saint Michael overthrowing the dragon on the top of the dome and with the coats-of-arms of the Buysson family decorated with arabesques. It no longer exists.

3*
Saint Thomas

1682–83 Medallion Marble 65 × 50
Reception piece for the Académie. The subject was given to V. on the 29 Oct. 1682, the sketch was



7



7

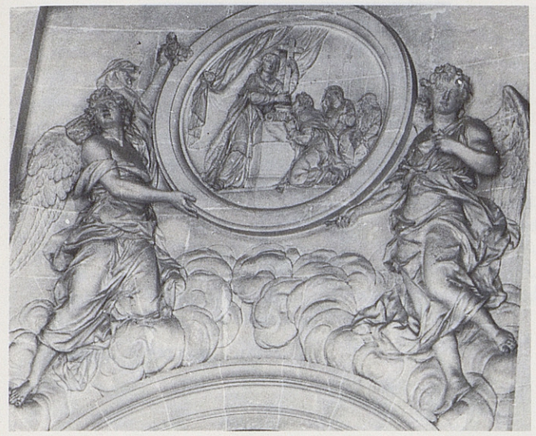
accepted on 28 Nov. 1682, the full-size model on 13 Jan. 1683. V. was received as Academician on presentation of the marble on 27 Nov. 1683. On 30 Sept. 1688, Guillet de St.-Georges gave a lecture (unfortunately not preserved) about this work at the Acad. (*P-V,* II, 234, 240, 259, 383). Exh. at the Acad. in the 18th c. (*Descr. Acad.,* Guérin, p. 31; Dezallier, p. 132). Dezallier confuses St. Thomas with St. Matthias and attribs. the two medallions to V.; St. Matthias (or rather St. Simon) was by Lespagnandelle. Inventoried at the Acad. in an II of the Republic; moved to the Dépôt de Nesle in an IV, then at the Musée de l'Ecole française at Versailles; in 1815, placed in the Church of Notre-Dame at Versailles, cf. A. Fontaine, *Coll. Acad.,* p. 165. P. Vitry ('Les Médaillons de Marbre de l'Acad.', *BSHAF,* 1921, p. 28–34) thinks that, owing to an error of interpretation, V.'s St. Thomas has been confused with Ph. Magnier's St. Jude (no. 1); acc. to Vitry, St. Thomas ought to hold a set-square and St. Jude an axe. Just as P. Pradel ('Morceaux de réception des sculpteurs', *BSHAF,* 1945, p. 34–6), we do not follow Vitry in this identification, but agree with Guérin's description of 1715, which conforms with a tradition, current at the end of the 17th c.: St. Thomas, his torso nude, holds a book and the lance with which an Indian had pierced him. Guérin adds that V. has given the apostle "a forceful and proud appearance" and has tried to show the incredulous character of Thomas, who had to see first before he could believe; moreover, his pointed left index finger is probably intended to remind us that Christ made him put this finger into the wound at his side.

VERSAILLES, CHURCH OF NOTRE-DAME

4
Work at the Colonnade, Versailles

1684–87 Marble
a. Six capitals
Payment 1356 L. (*Comptes,* II, 442, 622, 989).
b. Four pieces of guilloche moulding
Payment 640 L. (*Comptes,* II, 442, 622, 989). Illustr. under Cornu no. 17★.
c. Two bas-reliefs of children
A list of sculptors employed at the Allée Royale, dd. 31 Jan. 1687, carries the name of "Vizier" with the note: "at the Gobelins he has made one of the children of Laocoon (no. 5) and two bas-reliefs of Sieur Tuby" (Arch. Nat., O^1 1907^A, 1655–90, corresp. Beaux-Arts, Carton no. 1, doc. no. 11). At the same time J.-B. Tuby was comm. to do seven bas-reliefs of children for the Colonnade (Tuby no. 67). Vigier, therefore, seems to have exec. two of them under Tuby's direction.

VERSAILLES, GARDENS



11



10

5
A Son of Laocoon

1684–87 Marble
Included in the list of 31 Jan. 1687, quoted under no. 4c. We do not know which of the two sons in the Laocoon group copied by Tuby (no. 60★) was carved by Vigier. Rousselet (no. 4) probably carved the second child.

VERSAILLES, GARDENS

6
Vase in the Allée Royale

1687 Marble H: 200 (without pedestal)
cf. Hardy no. 14. Similar to the vase by Joly standing opposite (no. $4^{(\star)}$). In 1692, the two vases were valued at 1200 L. each (Arch. Nat., O^1 1964^4); payment 1200 L. (*Comptes,* II, 1183; III, 102, 854). Drawing in Bibl. Nat. Est., Fb 25, p. 103. The body of the vase is undecorated, except for spiral fluting and four acanthus leaves on the lower third.

VERSAILLES, GARDENS

7★
Achilles in Scyros

1687–95 Statue Marble H: 230
Signed on the base: PHILB. VIGIER MOLINENSIS. 1695
For the Allée Royale, after a small model by Girardon (no. 64i). Payment 4800 L. (*Comptes,* II, 1183; III, 102, 854, 991, 1080, 1129). Achilles is repr. at the moment when Ulysses has unmasked him among the women on the island of Scyros, where his mother Thetys had hidden him; he is still dressed in a woman's robe, has put his jewelry in the drawers of a small piece of furniture, donned his plumed helmet and drawn his sword from its scabbard.

VERSAILLES, GARDENS

8
Forty-eight carved ornamental copings for twelve Pavilions at Marly

1688–89 Stone
In collab. with François (no. 11b) and Roussel. Payment 5260 L. (*Comptes,* II, 167, 337; Arch. Nat., O^1 1490, fol. 66). A balustrade was running along the roof of the pavilions, surmounted by 48 flaming cassolettes at the corners and 48 flower-baskets in the centre. Destroyed.

9
Ornaments on the Façade of the Dôme des Invalides

1690–91 Stone
a. Above the large stained glass window at the second order, over the portal. Payment 400 L. (*Comptes,* III, 422; "Distribution de toute la sculpture de l'église des Inval.", Bibl. Nat., Ms.fr.n.a. 22936, fol. 163 v°).
b. In the cul de four overhanging this window. The decor. consisted of an octagonal framework filled with roses and fleurs-de-lis. Payment 500 L. (*Comptes,* III, 528; "Etat des ordonnances du 27 Mai 1691", Arch. Nat., O^1 1537^8).

PARIS, DOME DES INVALIDES

10★ 11★
Two Medallions illustrating the History of St. Louis, supported by Angels

1693–99 Two half-reliefs Stone 300×350
Two of eight reliefs carved inside the four round chapels, above the arched passages. The other reliefs were by Ph. Magnier (nos. 16, 17), Poultier (nos. 16, 17), J. Raon (nos. 37, 38). Each relief was val. at 750 L.

V. rec. 140 L. for the models, casts and drawings, then 500 L., 300 L., 400 L., and 700 L. towards a total payment of 1800 L. (these payments total 1900 L.; perhaps V. participated on other sculptures in the chapels). *Comptes,* III, 704, 846; IV, 330, 471; Arch. Nat., O^1 $1665^{36, 80}$. Félibien des Avaux, *Invalides,* p. 317; Pérau's attributions (p. 77, 81) are erroneous. Vigier executed:

10. The relief in the chapel of St.-Grégoire above the east passage. In the medallion, which is supported by two angels, St. Louis is repr. receiving the cross from the hands of the Papal Legate, for the journey to the Holy Land.

11. The relief in the chapel of St.-Augustin, above the north passage. In the medallion St. Louis is repr. offering a piece of the true cross for the veneration of the people. During the critical inspection of the sculptures on 3 April 1700 by Coyzevox, N. Coustou, Lespingola and Van Clève, it was suggested that there were too many clouds and too much drapery around the thighs of the angels in the second relief (Arch. Nat., O^1 1665^{47}).

PARIS, DOME DES INVALIDES

12
Work for the Demi-Lune des Vents, Marly

1697 Lead
a. *Two marine monsters*
b. *Two heads of winds*
Payment 500 L. (*Comptes,* IV, 188, 336). cf. Barois no. 12★. Destroyed.

13
Woman Lying

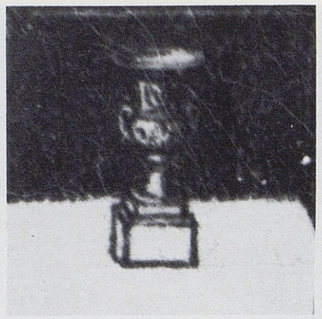
1699 or before
Exh. Salon of 1699 (*Livret,* p. 6; Florent Le Comte, III, 1700, p. 248). The material is not indicated. Not ident. or disapp.

14
Three Holy-water Stoups for the Chapel of the Château de Meudon

1700 Marble
Payment 375 L. (*Comptes,* IV, 852, 1015); two placed at the entrance to the chapel, the other above, on the Tribune (Arch. Nat., O^1 1516^{74}). About this chapel, cf. also Van Clève no. 43. Destroyed.

15
Restoration of antique statues, for Marly

1702
V. and other sculptors rec. 4586 L. for the restoration of marble figures for the gardens at Marly (*Comptes,* IV, 853). Not ident. or disapp.



16

16
Vase, for Marly

1703–04 Marble
Payment 950 L. Pendant to a vase by Guyot "for the Cascade at the Château de Marly" (*Comptes,* IV, 963, 1072). These are perhaps the two vases placed at the Rond-point at the top of the Rivière (Dezallier, *Environs de P.,* 1779, p. 168; visible in the watercolour drawing★, Arch. Nat., O^1 1472, p. 9, but difficult to identify). Not ident. or disapp.

17
Work at the Small Baldachins at the Bains d'Apollon, Bosquet du Marais, Versailles

1705 Lead
In collab. with a large team, which in 1711 rec. 16,300 L. (*Comptes,* V, 538). cf. Ph. Bertrand no. 12 and *app.,* vol. II, p. 423. Destroyed.

18
Vase for the Cascade Champêtre, Marly

1706 Lead
cf. Hardy no. 56★ and Thierry no. 7c★. One of four vases in the shape of ewers placed on the ramps of the Cascade, alternating with statues. Exec. by Hardy, Thierry, J. Desjardins and V. Payment 500 L. "for a vase in lead which he has cast, chased and finished" (*Comptes,* V, 40, 42). Probably destroyed.

19–22
WORK AT THE CHAPEL, VERSAILLES PALACE

19★
Bust of Christ

1708 Bas-relief Stone 260×178
Placed on the exterior wall of the Lady Chapel, symmetrically with the bust of the Virgin by J.-M. Raon (no. 6). Mém. and valuation 535 L.; payment in 1708 and 1711 (Arch. Nat., O^1 1784; *Comptes,* V, 216, 528). Christ is repr. in an oval medallion, supported by a console decor. with olive branches and surmounted by two cherubim heads in clouds.

VERSAILLES PALACE, CHAPEL



19

20★
Child Angels carrying Liturgical Instruments

1708–09 Two bas-reliefs Stone L: 345
On the exterior of the chapel (*Comptes,* V, 216, 528). Acc. to the Mém. of the sculptor (Arch. Nat., O^1 1784), V. did:

a. A rough-hewn bas-relief consisting of two child angels holding in their hands festoons of flowers attached to a cassolette between them. This bas-relief was never completed; none of the bas-reliefs in this series corresponds with this composition. Valuation and payment 300 L.

b. A bas-relief composed of two child angels holding the attributes of the Gospels: a book, a cornet, a quill pen and a trumpet. After a model by Van Clève (no. 52). Placed above the axial window of the chevet, below the statues of the Evangelists by Van Clève (nos. 53–56). Valuation and payment 1000 L.

VERSAILLES PALACE, CHAPEL

21
Various Ornaments

a. Fleurs-de-lis in lozenges
1708 Stone
Work of a team, cf. Defer no. 5b, François no. 32 and J.-M. Raon no. 80. Payment 14,367 L. in 1711 (Mém., Arch. Nat., O^1 1784; *Comptes,* V, 214, 529). These ornaments decorate the bases of the columns and pilasters in the Tribune. Some of the fleurs-de-lis were effaced during the Revolution.



20b

b. Ornaments in a side-aisle
1709 Bas-relief Bonbanc stone
In the vault of one of the bays, each being decorated with a large rose in the form of a cul-de-lampe enclosed in a string course, and of the King's cypher in the four spandrels. Descr. and valuation in Mém., Arch. Nat., O^1 1784. Payment 1960 L. (*Comptes*, V, 319, 528). cf. Bourdict no. $9^{(\star)}$.

VERSAILLES PALACE, CHAPEL

22
Cornice in the Salon Haut of the Chapel

1709 Bonbanc stone
Work of a team, cf. Martin no. 17b. Valuation of 8348 L. and descr. in Mém., Arch. Nat., O^1 1784; *Comptes*, V, 527.

VERSAILLES PALACE, CHAPEL

23
Work for the Choir of Notre-Dame, Paris

1713 Bas-relief Lead
a. *Two cherubim heads*
b. *Two ecclesiastical trophies*
For the decoration of the choir of Notre-Dame, cf. Bertrand no. 28★. V. rec. 1300 L. (*Comptes*, V, 695, 787). The trophies, each surmounted by a pair of cherubim heads, decorated the faces of the pillars in the choir. Visible in an engr. by Mariette (*Arch. Fr.*, pl. 1, 2), illustr. under Bertrand no. 28★. Destroyed.

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Bibl. Nat. Ms.	Paris, Bibliothèque Nationale, Cabinet des Manuscrits.
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B. Mus. Fr.	*Bulletin des Musées de France*
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Burl. Mag.	*The Burlington Magazine of Art.*
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Congrès	*Congrès Archéologique.*
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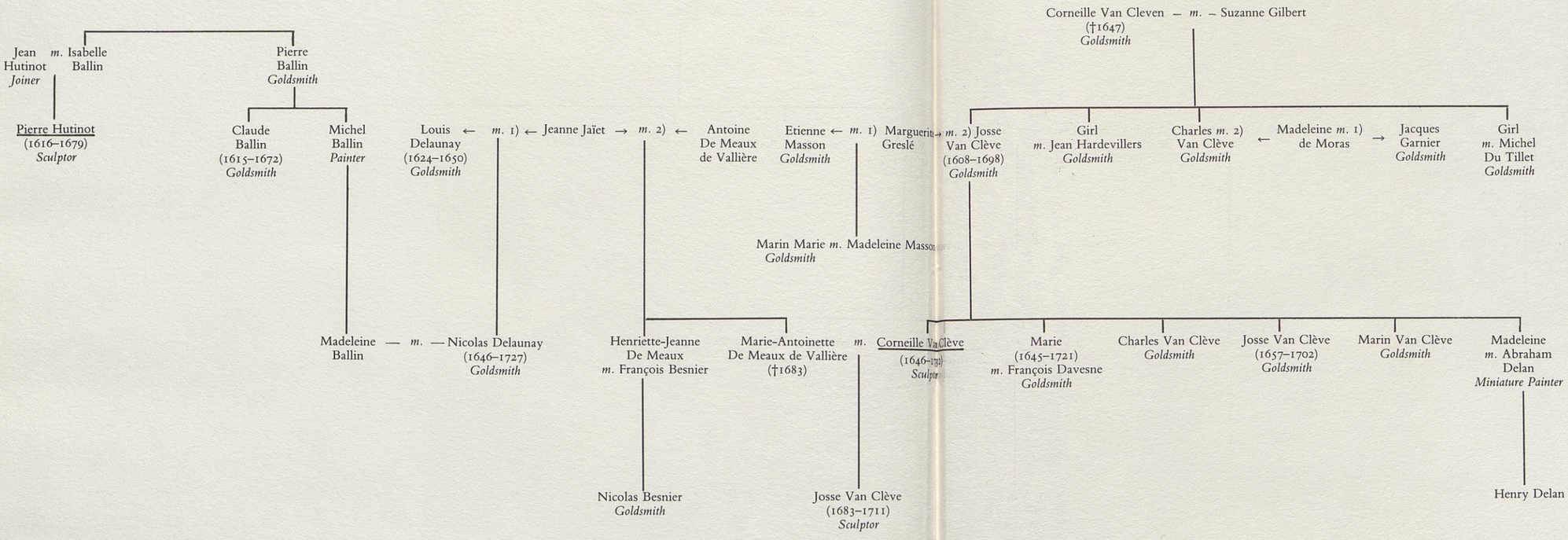
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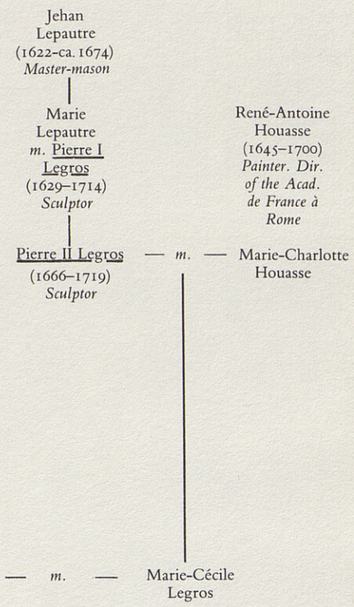
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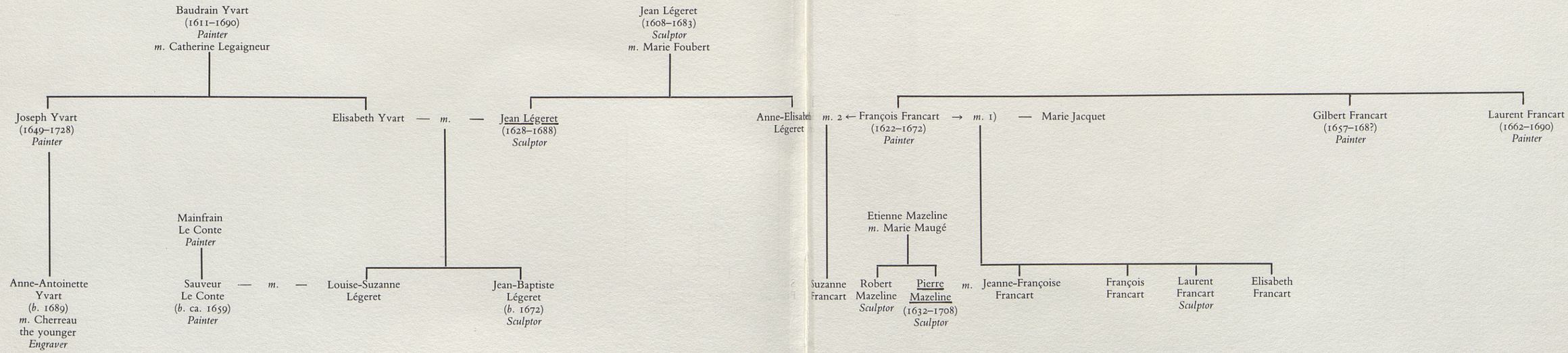


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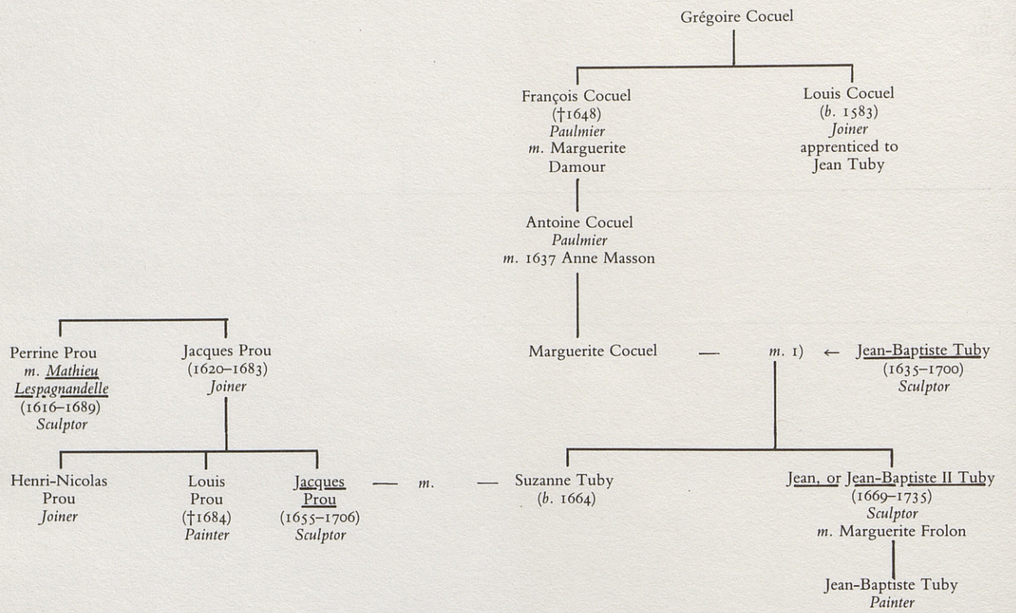
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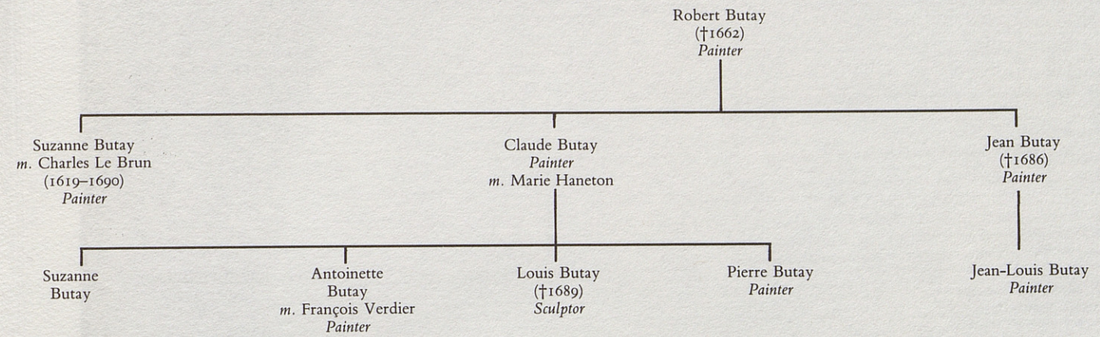


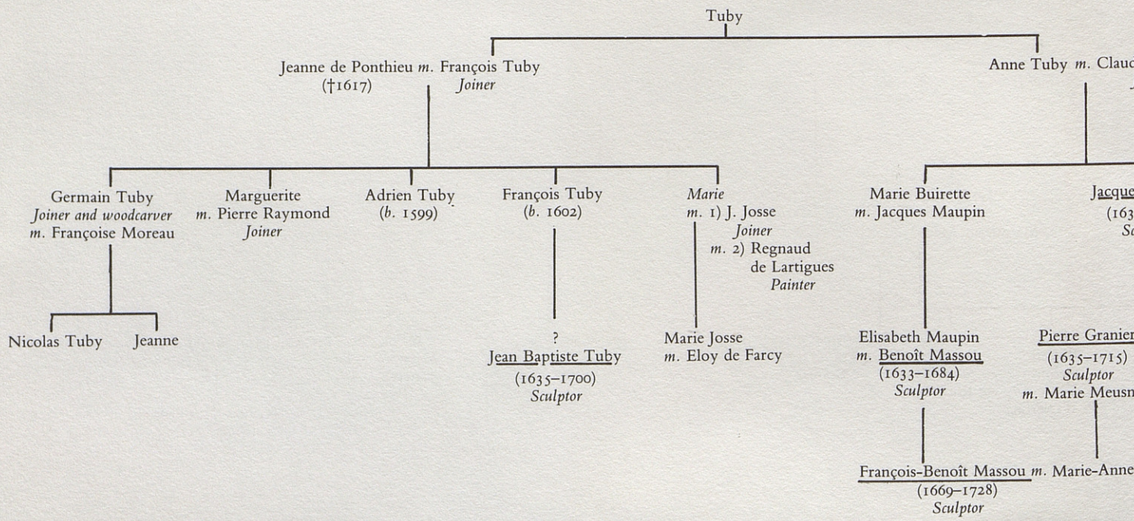
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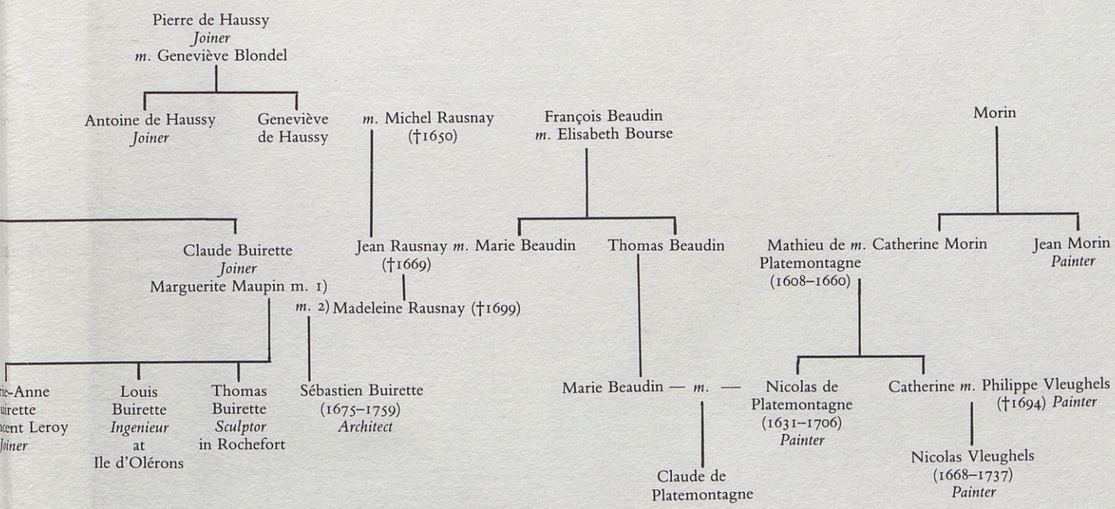


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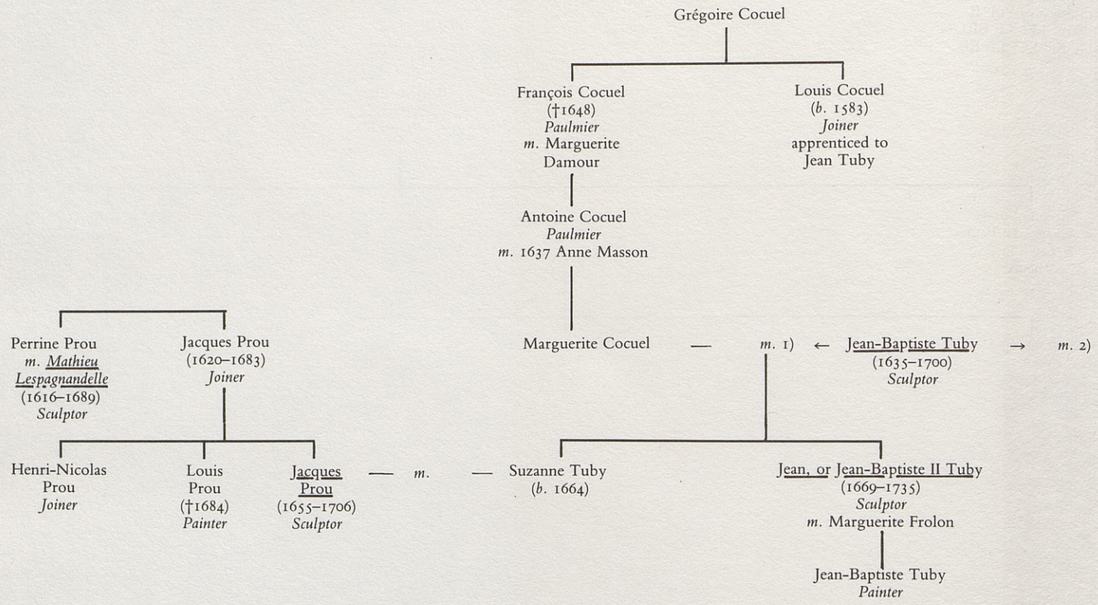




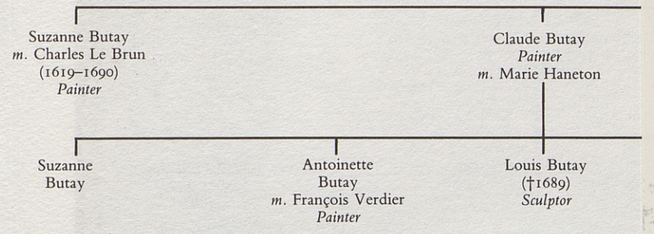




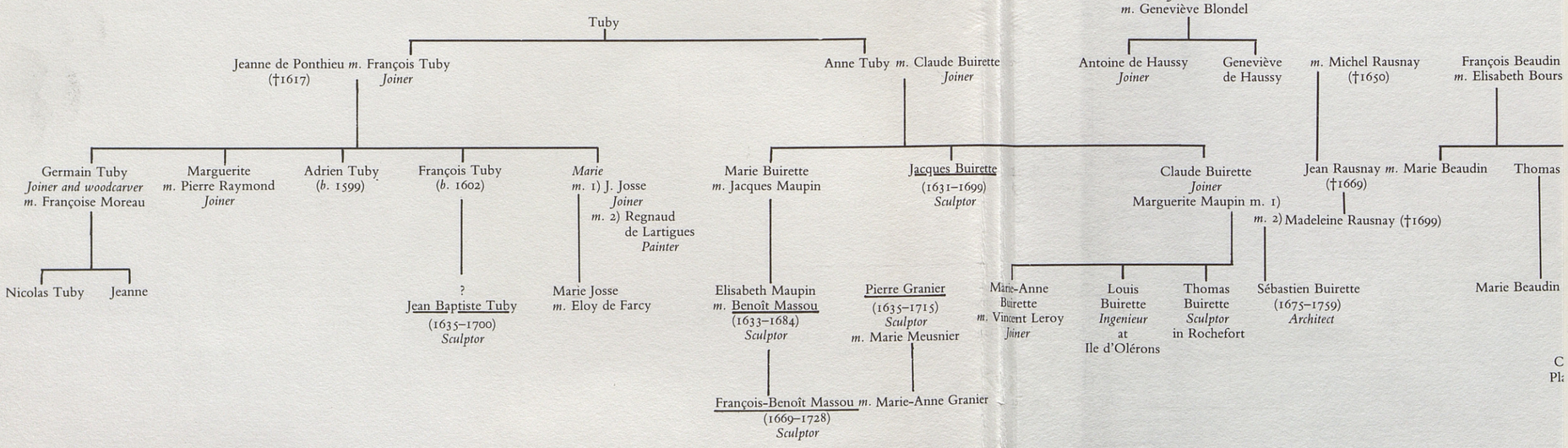
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FRONT: Tuby, Apollo
BACK: Van Clève, Angel

PHOTOS: Prat



FRENCH SCULPTORS

of the 17th and 18th centuries

The reign of Louis XIV

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